

as one) *yathā kañcanapāṭiyā silālekheva* (for *-lekhā iva*; Att and Mhbv read *silālekhe va*) *me niccaṃ sabbaṃ suttaṃ na nāsaye*.

### 7. *Sugata/Tathāgata* "Buddha"

PED translates *Sugata* as "faring well, happy, having a happy life after death",<sup>23</sup> but if that were correct, then all those born in a *sugati*, which includes all men,<sup>24</sup> would be called *sugata*. I regard the word *Sugata* as having the same relationship to *sugati* as *duggata* has to *duggati*, i.e. the implied *-gati* is not being used in its technical sense of "(category of) rebirth". So *duggata* is used in a general sense "(one who is) in a bad way" = "poor", whereas *Sugata* is used in a very specialised sense "(one who is) in a (particularly) good way" = "Buddha".

The same applies to the word *Tathāgata*. PED states that its derivation is uncertain.<sup>25</sup> It was long ago pointed out that it occurs in the Prakrit form *tahāgaya* in Jain literature, although Thomas hinted that the word was possible not of Aryan origin, because "in its use in the scriptures there is no trace of the Sanskrit meaning contained in *tathā* and *gata*".<sup>26</sup> If, however, we assume that *-gata* is used in the same way as in *sugata* and *duggata*, then we can see that it means "(one who is) in that sort of (= very good) way". For the force of the demonstrative, we can compare *tādi(n)* "of such a kind = excellent".<sup>27</sup>

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<sup>23</sup> See PED, s.v. *Sugata*.

<sup>24</sup> Cf. *tattha sugatiggahaṇena manussagati pi saṅgayhati*, Vism 427, 28.

<sup>25</sup> See PED, s.v. *tathāgata*.

<sup>26</sup> See E.J. Thomas, "Tathāgata and tahāgaya", *BSOS*, VIII, 1936, pp. 781-88 (p. 787).

<sup>27</sup> See K.R. Norman, *Elders' Verses* I, p. 131 (ad Th 41).

## TUṆḍILOVĀDA: AN ALLEGEDLY NON-CANONICAL SUTTA

"The *Sutta* of the Advice to Tuṇḍila" is a short Pali text in both prose and verse. Although by title it is a *sutta* and the narrative attributes its contents to the Buddha, it is not included in the Pali Text Society's edition of the Pali Canon. This is not to say that its contents are markedly different from other discourses in the Pali canon. On the contrary, the *Tuṇḍilovāda Sutta* provides a concise illustration, albeit an inspirational illustration, of the logic and structure of traditional Theravāda Buddhist practice.

The occasion for the discourse is a *dāna* given by the layman Tuṇḍila and his wife. After perceiving Tuṇḍila's spiritual potential, but before delivering the discourse proper, the Buddha sends forth his six bodily rays. This is reminiscent of narratives in medieval Sinhala Buddhist literature where the Buddha is also sometimes said to use two means to convert beings, his manner of preaching and the performance of miracles.<sup>1</sup> The discourse then begins appropriately with an exposition of the benefits (*anīsaṃsā*) which accrue to those who practice *dāna*. Significantly, the giving of *dāna* is portrayed here as an integral component of the attainment of *nibbāna*. An account of how *sīla* is always a necessary complement to *dāna* then follows. The exposition of the benefits of practicing *sīla* provides an occasion for an enumeration of first, the five precepts, and then the ten precepts. There is some incongruity in discussing all ten precepts in a discourse addressed to a layman, although this portion of the text may be more narrowly addressed only to the monks in the audience.<sup>2</sup> The benefits of guarding

<sup>1</sup> See, for example, Gurugomi, *Amāvatura*, edited by Kodagoda Ñānaloka Thera (Colombo: Gunasena, 1967), p. 49.

<sup>2</sup> The repeated use of the vocative *bhikkhave* in this portion of the text may be taken in more than one way. It can be read as a limitation of the relevance of the

*sīla* extend, of course, to future births, including births in heavens, and the text then describes the length of life and pleasures found in various divine states. In a crucial turning point, the *Tuṇḍilovāda Sutta* says that such pleasurable courses of life are to be both desired and renounced. The text then refers to the inevitable suffering that comes from desire, and from the life of a householder in general. As is the case with life in a heavenly state, household life is to be both desired and despised. The benefits of renunciation are then extolled. The text ends with an extended simile of the city of *nibbāna*, in which the city's gate, for example, is identified with perfect generosity (*dānapāramī*).

The *Tuṇḍilovāda Sutta* as a whole thus illustrates a traditional Theravādin understanding of "the gradual path," to use George Bond's phrase for "the hierarchy of means and ends necessary to relate the dhamma to a variety of people and yet to maintain the belief in one ultimate goal and one ultimate meaning of the dhamma."<sup>1</sup>

As the above summary suggests, the *Tuṇḍilovāda Sutta* is scarcely noteworthy because of its contents. Rather, it deserves scholarly attention because it is "an allegedly non-canonical sutta."<sup>2</sup> Its significance to the student of the Theravāda was first recognized by Hugh Nevill, who collected three manuscripts containing the text during his government service in Sri Lanka at the end of the nineteenth century, and his own comments are worth extended quotation:

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immediate comments to different implied audiences. It also can be taken as evidence that this portion of the text has in fact an origin in another text.

<sup>1</sup> George D. Bond, "The Gradual Path as a Hermeneutical Approach to the Dhamma," in *Buddhist Hermeneutics*, edited by Donald S. Lopez, Jr. (Honolulu: University of Hawaii Press, 1988), p. 34.

<sup>2</sup> This description is K.D. Somadasa's and is found in his *Catalogue of the Hugh Nevill Collection of Sinhalese Manuscripts in the British Library*, Volume I (London: The British Library, and Henley-on-Thames: Pali Text Society, 1987), p. 27. It is a pleasure for me to acknowledge that the edition presented below is a small fruit of this learned scholar's valuable work.

This is a very important work to the student of Buddhism, as it evidently forms like the *Kusala sutta*, a portion of the heretical works of one of the schisms, once so powerful in Ceylon. There is nothing in the contents which can be pronounced unorthodox, beyond the fact that the sutta does not occur in the *Nikāyas*. The materials are an elegant and masterly compilation of the doctrine from the *Sutta piṭaka*, composed in a simple and earnest spirit. *Gāthas* occur at intervals and those relating to *dānaṃ* or alms struck my friend Dr. Neuman, when read to him by my pundit, as very similar in general style to the *Mahādāna* of the *Jātaka*. Other *gāthas* remind me of the *Nidhikaṇḍa sutta* of the *Khuddakapāṭha*, in much of which I recognize great antiquity, though my opinion is really of no value. Dr. Neuman's remark however, though made casually, strikes me on consideration, as very important. There is a primitive simplicity in such stanzas as 'Sabbam dhammena<sup>1</sup> labbhati.'<sup>2</sup>

I would set aside Nevill's speculations about the institutional or sectarian affiliation of the text, for which there is little independent evidence. Likewise, I am wary of Nevill's estimation of the text's date, since he sometimes had a predilection to date those texts he judged important as also early. More important to me is Nevill's recognition that there are other texts like *Tuṇḍilovāda*, in so far as they are *suttas* which are not found in the generally acknowledged Pali Canon. Nevill mentions the *Kusala Sutta*, but other examples include the *Sāra Sutta*, the *Brāhmaṇapaṇha Sutta*, the *Marapaṇāna Sutta*, and the *Devadūta Sutta*, all of which are found in Nevill's manuscript collection. Another text with some similarities to these *suttas*, but also with important differences, is the Sinhala-language *Sumana Sutrāya*, described by

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<sup>1</sup> Sic. The manuscripts in the Nevill collection actually read *dānena*.

<sup>2</sup> Somadasa, *Nevill Collection Catalogue*, I, pp. 27–28

Malalgoda in his article on Buddhist Millennialism.<sup>1</sup> These texts — and one must wonder if there are more — have received little scholarly attention, and at this point, it is impossible even to say whether they form a single class of texts, much less to generalize about their collective character. It is equally impossible to say at this point whether these texts, all found in Sri Lanka, share anything with the “apocryphal” Buddhist literature of Southeast Asia, such as the *Paññāsa Jātaka*, the *Malleyyatherasutta*, and the *Jambupatisutta*.<sup>2</sup> All the same, their very existence raises a number of questions, and I hope that this edition will be but a step to the further study they deserve. Whether or not such texts form a distinct body of Pali literature that deserves a name like “deutero-canonical,” they may at least assist us in our continuing inquiries about the nature and role of the Pali Canon in the Theravāda.

The comments of Nevill quoted above suggest that he found the canonical guise of the *Tuṇḍilovāda Sutta* convincing. It is easy to share this impression. The text begins with *evaṃ me sutam*, the standard phrase which introduces all canonical discourses, and a conventional account of the circumstances in which the discourse was preached by the Buddha. As Nevill says, “there is nothing in the contents which can be pronounced unorthodox.” I too see nothing that would make it fail the most general test of scriptural authenticity accepted in the Theravāda: “[w]hen anyone claims to have an authentic text, its authenticity is to be judged simply by seeing whether it harmonizes with the texts (sutta and

vinaya) already current in the Sangha.”<sup>1</sup> Moreover, the *Tuṇḍilovāda Sutta* also has some commentarial works attached to it, although significantly not *atthakathā* or *ṭīkā*. The manuscripts found in London, and utilized in this edition, include Sinhala-language *sannayas* and Pali-language *pada ānumas*, both commentarial genres popular during the Buddhist renaissance which began in Sri Lanka during the Kandyan period. It is not possible to say, in any definitive way, whether such commentaries represent attempts to give the *Tuṇḍilovāda Sutta* more of the appearance of canonical authority, or instead are evidence that the text was indeed received as canonical. K.D. Somadasa’s survey of the holdings of Sri Lankan temple libraries, which lists 44 manuscripts distributed all over that island, at least would suggest that the *Tuṇḍilovāda Sutta* had some currency as a valued text;<sup>2</sup> I have, however, found nothing that would indicate that it was known outside Sri Lanka.

The full significance of the *Tuṇḍilovāda Sutta* can only be measured against a historical background that includes a closed Pali Canon, an idea which has long played a complicated role in the heritage of the Theravāda.<sup>3</sup> This closed canon was at least nominally restricted to those works said to be “recited” at the first Buddhist councils, and especially the first *sangīti* held at Rājagaha. In a way that is reminiscent of commentarial justifications of the canonical status of the *Abhidhammapiṭaka*, one manuscript in London (given the siglum C below) includes a Sinhala-language *nidānapāṭhavaraya* which says that

<sup>1</sup> Kitsiri Malalgoda, “Millennialism in Relation to Buddhism,” *Comparative Studies in Society and History*, 42 (1970), pp. 424–41. I would like to thank Professor Malalgoda for bringing the *Sumana Sūtraya* to my attention.

<sup>2</sup> *Paññāsa-Jātaka*, edited by Padmanabh S. Jaini (London: Pali Text Society, 1981–83). For a brief description of the last two texts, see H. Saddhatissa, “Pāli Literature of Thailand,” in *Buddhist Studies in Honour of I.B. Horner*, edited by L. Cousins, A. Kunst, and K.R. Norman (Boston/Dordrecht: D. Reidel, 1974), pp. 215, 219.

<sup>1</sup> R.F. Gombrich, “How the Mahāyāna Began,” in *The Buddhist Forum*, Vol. I (London: School of Oriental and African Studies, 1990), p. 26. On the well-known four *mahāpadesa*, see Étienne Lamotte, “La critique d’authenticité dans le Bouddhisme,” *India Antiqua* (Leyden: E.J. Brill, 1947), pp. 213–22.

<sup>2</sup> K.D. Somadasa, *Lankāvē Puskola Pot Nāmāvaliya* (Colombo: Cultural Department, 1959), I. 34; II. 26.

<sup>3</sup> See Steven Collins, “On the Very Idea of the Pali Canon,” pp. 89–126 above.

the *Tuṇḍilovāda Sutta* was recited at the first council by Ānanda after he had recited the five *nikāyas* of the *Suttapiṭaka*.<sup>1</sup>

We may immediately ask why a text like the *Tuṇḍilovāda Sutta* would be written. To answer this we first need to have some idea of the time of its origin, and here we have little concrete evidence. Nevill implied that the text might be early because of perceived similarities between the language and style of the *Tuṇḍilovāda Sutta* and other Buddhist literature, such as the *Jātaka* verses, which are generally accepted as dating to the earliest strata of Buddhist literature. Such similarities, of course, may owe much to “the eye of the beholder,” and one could also note that there are similarities between the *Tuṇḍilovāda Sutta* and the *Kosala-bimba-Vaṇṇanā*, which Malalasekera dates to medieval Sri Lanka.<sup>2</sup> Even when such similarities can be extensively established, they may still not be a sure guide for dating a text, as we know from the archaism of the *Bhāgavata Purāṇa*.<sup>3</sup>

My own suspicion is that the *Tuṇḍilovāda Sutta* dates from the Kandyan period. This, however, is little more than an educated guess based on the inference that a text that had canonical status or authority in an earlier period would also have the kinds of commentaries typical of the time, such as *ṭīkā*. Informing my suspicion is the *Sumana Sutrāya*, which from its contents can definitely be dated to the Kandyan period. Finally, I find it reasonable that a period that was characterized by both a low standard in Pali and indeed Buddhist learning, and a desire to effect a

<sup>1</sup> See Somadāsa, *Nevill Collection Catalogue*, I, p. 99.

<sup>2</sup> On the latter text, see Richard F. Gombrich, “Kosala-Bimba-Vaṇṇanā,” in *Buddhism in Ceylon and Studies on Religious Syncretism in Buddhist Countries*, edited by Heinz Bechert (Göttingen: Vandenhoeck and Ruprecht, 1978), p. 283.

<sup>3</sup> See J.A.B. van Buitenen, “On the Archaism of the Bhāgavata Purāṇa,” in *Krishna: Myths, Rites, and Attitudes*, edited by Milton Singer (Chicago: University of Chicago Press, 1971), pp. 23–40.

revival of Buddhist thought and practice could provide a fertile context for the acceptance of a work like the *Tuṇḍilovāda Sutta*. As happened with “apocryphal” Buddhist literature in other contexts, “suspicions concerning the authenticity of a text (may have) paled as its value in explicating Buddhist doctrine and practice became recognized.”<sup>1</sup>

It is sometimes said that generally Buddhist “apocrypha” were the products of local religious concerns; thus Chinese Buddhist apocrypha “typically reflect their domestic author’s own religious interests and social concerns, which were not directly addressed in translated Indian texts.”<sup>2</sup> This provides a plausible motivation for contravening the limits of a closed canon, and is helpful for understanding a text like the *Sumana Sutrāya*. Similarly, the corpus of Mahāyāna literature, containing distinctive and new teachings, suggests another plausible motivation for extending the limits of a closed canon. Neither of these motivations seems immediately applicable to the composition of the *Tuṇḍilovāda Sutta*. If nothing new was said, why was a new text needed or desired?

Perhaps that question itself is skewed by our common assumption that a closed canon had a rigid and inviolable force in the Theravāda. Steven Collins, in the article cited above, has gone some way to identify the historical background to the ‘fixing’ of the Pali Canon as a closed list of texts. At the same time, he has questioned whether this closed list has always been co-extensive with the body of functionally authoritative literature accepted in the tradition; Collins, to use his own terminology, raises questions whether we should take Canon 2 as simply

<sup>1</sup> Robert E. Buswell, “Introduction,” in *Chinese Buddhist Apocrypha*, edited by Robert E. Buswell (Honolulu: University of Hawaii, 1990), p. 13. This volume was to include, but now omits, an article on “The Apocryphal Jātakas of Southeast Asian Buddhism,” by P.S. Jaini, as announced by Steven Collins, “Preface,” in *Apocryphal Birth Stories (Paññāsa-Jātaka)*, Vol. I (London: Pali Text Society, 1985), p. vii.

<sup>2</sup> Buswell, p. 1.



equivalent to Canon 1. Frequent references to later monastic teachers in Buddhist literature as “masters of the *Tipiṭaka*” raise similar questions; does such a title imply that they had memorized the whole canon, or, as seems more likely to me, that they were judged to be in command of its contents. In these two instances and in others,<sup>1</sup> we are beginning to discern a spectrum of ideas about the *tipiṭaka* in the Theravāda tradition, and it may be that when judged against such a spectrum, texts like the *Tuṇḍilovāda Sutta* will not appear so anomalous.

We can perhaps be more specific about the probable sociology of knowledge necessary for the acceptance of the *Tuṇḍilovāda Sutta*. In a general sense, the same conditions — especially a widespread use of writing for recording scriptures — which Richard Gombrich suggested were necessary for the rise of the Mahāyāna,<sup>2</sup> were necessary here too. In addition, as one can see with only a glance at K.D. Somadasa’s catalogue of the Nevill manuscript collection, the written *Suttapiṭaka* was frequently transmitted not as a whole or even in the five *nikāyas*, but as individual *suttas*, either separately or as part of ad hoc anthologies. It is easy to see that a new *sutta* could more readily gain acceptance in a context where the canon circulated and was known more in parts than as a whole. This acceptance may also have been facilitated by the fact that there is a *Tuṇḍila Jātaka* and the *Tuṇḍilovāda Sutta* may have been assumed to be a portion of that text.<sup>3</sup>

The text of the *Tuṇḍilovāda Sutta* contains a number of solecisms, although all are generally intelligible without emendation.

<sup>1</sup> The work of the anthropologists François Bizot and Charles Keyes is especially relevant in this regard; relevant references may be found in Steven Collins’ paper (pp. 89–126 above).

<sup>2</sup> Gombrich, “How the Mahāyāna Began,” pp. 21–30.

<sup>3</sup> An apparent example of such a perception can be found in G.P. Malalasekera, *Dictionary of Pāli Proper Names* (London: Pali Text Society, 1960), s.v. *Tuṇḍila*.

Even though the *Tuṇḍilovāda Sutta* is often written in poor Pali, it is not without literary merit. I agree with Nevill’s judgement that at times it has a “primitive simplicity,” and I confess that I find the simplicity and vigor of its style pleasing.

The *Tuṇḍilovāda Sutta* frequently uses similes, although this is not simply another part of its literary style. As is well known, analogies, similes, and metaphors are a common feature of Theravādin homiletics. Indeed, analogy and simile were apparently considered very effective teaching tools, appropriate for even the dullest student. In the *Naṅgalīsa Jātaka*,<sup>1</sup> for example, the Bodhisatta uses analogy as a teaching method of last resort with a dullard, thinking that “making comparisons and giving reasons, and the continuous practice of comparing and reasoning on his part will enable me to impart learning to him.”<sup>2</sup> This method is particularly visible in the *Tuṇḍilovāda Sutta* in a sequence about *kāmā*; to take one example: “desires are like a boil filled with pus because both have a stinking nature” (*duggandhabhāvena pūtiparipunnagandupamā kāmā*).

The most elaborate simile in the *Tuṇḍilovāda Sutta* concerns the city of *nibbāna*. The basic idea of the city of *nibbāna* is quite common in the Buddhist literature of medieval Sri Lanka, but the term also seems to be a conventional form of reference rather than a live metaphor. The *Tuṇḍilovāda Sutta*’s long application of the parts of a city, standard in poetic imagination, to *nibbāna* is thus of some interest. I am not sure, however, that the serial simile is intended as a device for extending understanding through the process of “comparing and reasoning” referred to in the *Naṅgalīsa Jātaka*. I find it hard to comprehend how the watchtower (*aṭṭalaka*) of the city is similar to *samādhi*: should we really

<sup>1</sup> J I 446–49.

<sup>2</sup> *The Jātaka or Stories of the Buddha’s Former Births*, Vol. I, translated by Robert Chalmers (London: Pali Text Society, 1969), p. 272.

try to reason and infer so much that ecstasy is perceived as similar to the place where one expects the guards to keep their eyes open ? But the long serial simile of the city of *nibbāna* is not without precedent in Pali literature. In the *Aṅguttara Nikāya*, there is a serial simile about the 'rajah's citadel',<sup>1</sup> where the gate-keeper is appropriately said to be mindfulness; in the *Apadāna*, there is a serial simile about the city of *Dhamma*, where the watchtower (*aṭṭālaka*) is mindfulness; and in the *Milindapañha*, there is an exceptionally long simile of the city of *Dhamma* where *virīya* is the watchtower.<sup>2</sup> Although these three examples seem to have more synthetic coherence than the simile in the *Tuṇḍilovāda Sutta*, none of them have much immediate force, whether for persuasion or for clarification, even when they are compared with some of the well-worn metaphors used in connection with *kāmā*. For me, the rhetorical purpose of these serial similes remains unclear. While this is not the place to begin a comparative study of their logic and force, we can at least see that such a comparison will contribute to our understanding of the varied roles of metaphors and images in Buddhist homiletic literature.

The edition presented here is based on seven direct witnesses found in six manuscripts. All of the manuscripts are located in London, and thus the sigla assigned to the witnesses are largely arbitrary, and only group the manuscripts according to the libraries where they are found:

A: British Library Or 6599(21). Text only. 17 folios (ka-kha). A nineteenth century copy.<sup>3</sup>

<sup>1</sup> *The Book of the Gradual Sayings*, translated by E.M. Hare (London: Pali Text Society, 1978), p. 73.

<sup>2</sup> A IV 105–11; Ap 44; Miln 330–45.

<sup>3</sup> This manuscript is described in K.D. Somadasa, *Nevill Collection Catalogue*, I, pp. 27–28.

B: British Library Or 6599(20). Text and *pada ānuma*. 20 folios (khr-gl). A nineteenth century copy.<sup>1</sup>

C<sub>1</sub>: British Library Or 6600(41) V. Text and *pada ānuma*. 14 folios (khe-gl). A nineteenth century copy.

C<sub>2</sub>: British Library Or 6600(41) I. Text and *sannaya*. 21 folios (sva-khī). A nineteenth century copy.<sup>2</sup>

X: Library, School of Oriental and African Studies, University of London 43736. Text only. 6 folios (kai-ga). Probably a nineteenth century copy.

Y: Library, School of Oriental and African Studies, University of London, 43737. Text and *sannaya*. 21 folios (ka-khu). Probably a nineteenth century copy.

Z: Library, School of Oriental and African Studies, University of London, 43738 Text and *sannaya*. 31 folios (ku-ghi). Probably a nineteenth century copy.<sup>3</sup>

The witnesses naturally fall into three groups, according to whether they represent the text alone, or with either a *sannaya* or a *pada ānuma*. One might suspect that a grouping based on what are really different genres would exclude the possibility of contamination, but this has not been the case. Beyond this, the witnesses may be divided into two groups, according to relationships based on similarities of readings. Finally, I suspect that all manuscripts are copies of a single exemplar, which was not the original archetype. All manuscripts share a common, and a surprisingly obvious, error in the last *gāthā* of the text. It is this error which suggests a common source for all manuscripts, although admittedly it is a rather slim basis for such a judgement. I should note

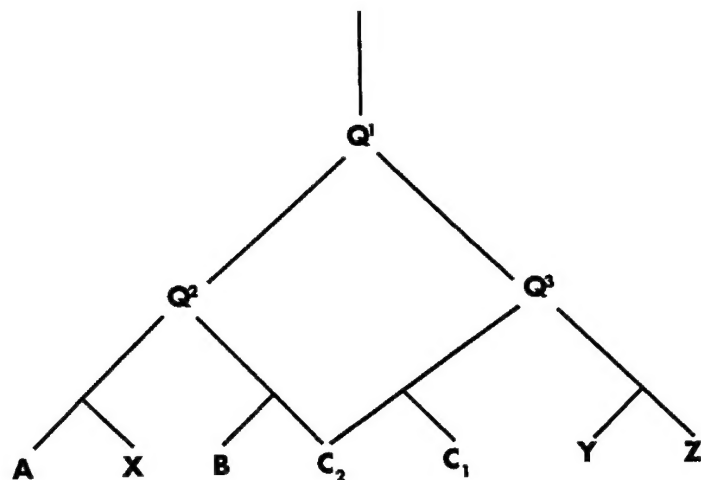
<sup>1</sup> This manuscript is also described in Somadasa, *Nevill Collection Catalogue*, I, p. 27.

<sup>2</sup> Both witnesses found in manuscript C are described in Somadasa, *Nevill Collection Catalogue*, I, pp. 98–100.

<sup>3</sup> The *sannayas* found with witnesses C<sub>2</sub>YZ are often substantially different from each other.

this instance is the only place where I have emended the text against the authority of all the manuscripts.

The following chart shows the approximate relationship among the different witnesses, with Q standing for “*quelle*,” hypothetical source; the divisions do not imply a lack of contamination:



This chart simply represents affinities among manuscripts, not a stemma. Since this distinction was fundamental to the methods employed in making this edition, it deserves some explanation.

The editing of Pali texts is entering a new era. Earlier editions were quite frankly provisional, working tools meant to get the study of Pali literature underway.<sup>1</sup> We are now at a point where a re-examination

<sup>1</sup> See, for example, the “Foreword” by C.A.F. Rhys Davids to *The Visuddhimagga*, edited by C.A.F. Rhys Davids (London: Pali Text Society, 1920), p. viii.

of these provisional editions seems required, but this means, as K.R. Norman has said, “[w]e must then face the question: ‘What is an accurate edition of a Pāli text?’”<sup>1</sup> In answering this question, we may have to admit that accurate editions can be produced according to different editing methods, and that various methods may be more appropriate to different kinds of texts.

I have not attempted an edition based on a stemma here. This is not to imply, though, that I have decided that the difficulties inherent in the stemma method cannot be overcome sufficiently for the reconstruction of the originals of early Pali literature,<sup>2</sup> or that the stemma method cannot be helpful for reconstructing the history of Indian texts.<sup>3</sup> Without addressing such questions, I have only decided that the stemma method is not appropriate for editing the *Tuṇḍilovāda Sutta*. This decision reflects my suspicion of contamination in the limited number of manuscripts available to me, but more importantly, it is based on a doubt about whether the stemma method is appropriate for any late Pali text from Sri Lanka or Southeast Asia. Success in reconstructing a stemma depends on the recognition of shared errors and variants, by which the historical relationships among witnesses is defined. This recognition, however, is only possible when the editor can establish a relatively uniform standard of language against which mistakes can be

<sup>1</sup> K.R. Norman “Pāli Philology and the Study of Buddhism,” in *The Buddhist Forum*, Vol. I (London: School of Oriental and African Studies, University of London, 1990), p. 34.

<sup>2</sup> For a useful survey of criticisms of the stemma method in another field, see Alfred Foulet and Mary Blakely Speer, *On Editing Old French Texts* (Lawrence: The Regents Press of Kansas, 1979), pp. 1–41.

<sup>3</sup> See, for a valuable discussion of this question, Oskar von Hinüber, “Remarks on the Problems of Textual Criticism in Editing Anonymous Sanskrit Literature,” in *Proceedings of the First Symposium of Nepali and German Sanskritists 1978* (Kathmandu: Nepal Research Centre, 1980), pp. 28–40.

recognized, and such a clear standard is still lacking for the Pali of the late Theravāda.<sup>1</sup>

Thus, to avoid creating a text that is simply a patchwork of readings that no Buddhist reader ever knew, this edition was prepared using a base model method. I hope that this at least gives a reasonably good text, such as could have been available to a reader in nineteenth century Sri Lanka. Z was selected as the basic manuscript for the edition, because I found it consistently to have the best readings in places where other manuscripts had obvious errors. This is not to say that Z is completely free of mistakes, and the other manuscripts thus have served as controllers for the reading of Z, as well as sources of true variants. I have found that A, while having many more mistakes than Z, is often a source for such variants, which is not surprising given the affinities of the manuscripts noted in the chart above. It has thus been singled out as a kind of secondary basic manuscript. Thus both Z and A could, if one were so inclined, be completely reconstructed (except for the routine changes in orthography to be noted below) from the critical apparatus provided in the notes. Rejected readings of these two manuscripts, usually errors in spelling, are contained in brackets [ ] in the notes. XBC<sub>1</sub>C<sub>2</sub>Y are controllers; their rejected readings are included only out a desire for completeness and are contained in parentheses ( ) in the notes. Except for the single instance noted above, no emendation has been made in the edition against the authority of the manuscripts. I have noted places where emendation does seem necessary and have also suggested some plausible emendations in the critical apparatus.

<sup>1</sup> For a very useful introduction to the linguistic variety found in Southeast Asian Pali, see G. Terral, "Samuddagghosajātaka — Conte Pāli tiré du Paññāsajātaka," *Bulletin de l'École française d'Extrême-Orient*, XLVIII (1954), pp. 249–350.

I have routinely made some corrections in orthography in the edition without any acknowledgement in the critical apparatus. After the sixteenth century, the tradition of orthography in Sinhala, with respect to the letters "n," "ṇ," "l," and "ḷ," became confused, and these letters were used indiscriminately. This affected the transmission of texts both in Sinhala and Pali.<sup>1</sup> This confusion was not completely corrected until the twentieth century, and it is very apparent in all the manuscripts used in the edition. Similarly, the Pali "e" was pronounced as a Sinhala "ē", and the latter mode of representation is sometimes found in the manuscripts. All of these variations could have occurred to different copyists at similar points. Thus, these polygenetic "errors" have no value for constructing an edition, and there seems little reason to add to the number of notes by their scrupulous citation. The copyists of some of the manuscripts had a predilection always to write a long "ī," even where an "i" would be expected. The nature of Sinhala script also means that it is sometimes difficult to distinguish "u" and "ū"; I have often been guided by expectations of standard Pali.<sup>2</sup> In these cases there is some consistency, but still little value in their notation; their occurrence has not been included in the critical apparatus. The spelling of *nagara* has also been standardized; I have ignored the inconsistent use of the half-nasal, although this has long been noted as a frequent variation.<sup>3</sup> It strikes me that this is also a polygenetic variation, with little value for establishing a text.

Finally, I would like to acknowledge that the collation of manuscripts for this edition was done in London while I was on a research leave funded by the American Council of Learned Societies and

<sup>1</sup> See Julius De Lanerolle, "Orthography," in *A Dictionary of the Sinhalese Language*, Vol. I, Part I (Colombo: Royal Asiatic Society — Ceylon Branch, 1935), pp. xxxix–xliv.

<sup>2</sup> On the confusions of these vowels in Southeast Asian Pali, see Terral, p. 310.

<sup>3</sup> See Oscar Frankfurter, *A Handbook of Pāli* (London: Williams and Norgate, 1883), p. 7. Frankfurter calls this half-nasal "a mistake of the Sinhalese copyists."



Loyola University of Chicago. The generosity and assistance of Dr. Tadeusz Skorupski, Steven Bunes, and Patti Schor made the final machine-readable production of this edition possible. My friend, Dr. M.W. Wimal Wijeratna, both assisted and encouraged me in the collation; his help was indispensable in more ways than can ever be specified. My teacher, Professor G.D. Wijayawardhana, went over a draft of the edition with me, and made many suggestions for improvements, too numerous for individual citation in the notes. As with so much of my work, this edition would not have been possible without his help. To each of these institutions and individuals, I offer my sincere thanks.

### NAMO TASSA BHAGAVATO SAMMĀSAMBUDDHASSA

Evam me sutam.<sup>1</sup> Ekaṃ samayaṃ Bhagavā Kapilavatthunagaraṃ upanissāya Rohananadiyā tīre<sup>2</sup> Nigrodhārāme viharanto devamanussānaṃ saṃgahaṃ karaṇatthāya<sup>3</sup> madhurassarena dhammaṃ desento bahudevamanusse<sup>4</sup> saggamokkhamagge patitṭhapento<sup>5</sup> Nigrodhārāme paṭivasati. Tena kho pana samayena tasmim<sup>6</sup> yeva Kapilavatthunagare Tuṇḍilo nāma gahapati paṭivasati. So<sup>7</sup> gahapati mahāvibhavasampanno bahudāsadāsī ca gomahisādayo ca dhanadhañño suvaṇṇarajatādīnī<sup>8</sup> bahutarā bahukoṭṭhāgārānī<sup>9</sup> sampanno ahosi. Bhariyāpissa Irandatī hoti.<sup>10</sup>

<sup>1</sup> A [sutam]

<sup>2</sup> A nadītīre

<sup>3</sup> A saṃgahakaraṇatthāya, Z (karaṇatthāya)

<sup>4</sup> C<sub>1</sub> C<sub>2</sub> (bahudevamanussesu)

<sup>5</sup> AX [patitṭhanto]

<sup>6</sup> Z [tasmim]

<sup>7</sup> B omits so

<sup>8</sup> BC<sub>1</sub>C<sub>2</sub> suvaṇṇarajatādīnī

<sup>9</sup> The plural instrumental would usually be expected here, e.g. bahukoṭṭhāgārehi.

<sup>10</sup> Y ahosi

So gahapati ekadivasam<sup>1</sup> Bhagavato dhammadesanaṃ sotukāmatāya dīpadhūpagandhamālādīnī gāhāpetvā yena Bhagavā tenupasaṃkami.<sup>2</sup> Upasaṃkamitvā Bhagavantaṃ abhivādetvā dhammasabhāyaṃ<sup>3</sup> nisinno dhammaṃ suṇāti. So gahapati dhammadesanāya pasīditvā evaṃ cintesi.<sup>4</sup> Ahaṃ pubbesu dinnadānassa nissandena sucaritadhammena imasmim<sup>5</sup> yeva attabhāve mahādhano mahābhogo jāto. Puna<sup>5</sup> idāni dānaṃ dātum<sup>6</sup> vaṭṭatīti cintetvā Bhagavato dhammadesanāya pariyoṣāne Bhagavantaṃ vanditvā utṭhāyāsanaṃ parivārehi saddhim<sup>7</sup> attano gehaṃ gantvā<sup>8</sup> bhariyaṃ pakkosāpetvā evaṃ āha: Bhadde<sup>9</sup> ahaṃ dānaṃ dātukāmomhīti.<sup>10</sup> Sā<sup>11</sup> tassa<sup>12</sup> vacanaṃ sutvā, sādhu devā ti sampaṭicchī. Ubho pi jayampatikā dānassa vidhim<sup>13</sup> sajjetvā attano nivesanassa purato mahāmaṇḍapaṃ kāretvā<sup>13</sup> Buddhapamukhassa bhikkhusaṃghassa nimantetvā maṇḍapamajjhe nisīdāpetvā nānā-khādaniyābhohanādī hi<sup>14</sup> sampiṇḍetvā mahādānaṃ pavattesi.

<sup>1</sup> B ekaṃ divasaṃ; A [ekadivasaṃ]

<sup>2</sup> A omits upasaṃkami

<sup>3</sup> Y (dhammasabhayan)

<sup>4</sup> A cintetvāsi

<sup>5</sup> A punā

<sup>6</sup> C<sub>2</sub>Y (dātun)

<sup>7</sup> Y (saddhim); C<sub>2</sub> omits saddhim

<sup>8</sup> C<sub>1</sub> gehagantvā

<sup>9</sup> BC<sub>1</sub>YZ bhaddenī

<sup>10</sup> X dātukāmomha ti

<sup>11</sup> X (yā)

<sup>12</sup> Z sattavacanaṃ, although the sannaya glosses as if reading tassa.

<sup>13</sup> C<sub>2</sub> kārapetvā

<sup>14</sup> My word division here is based on an expectation of an accusative plural, with sampiṇḍeti, instead of reading an instrumental plural. Admittedly, the hi, attested in all manuscripts, then seems unnecessary in this context.

Atha kho<sup>1</sup> Bhagavā bhattakiccāvasāne Tuṇḍilagahapatikassa katadānasambhāraṃ disvā esa gahapatiko<sup>2</sup> pubbe katadānasambharena<sup>3</sup> ajjeva tisu<sup>4</sup> parimodito bhavissati,<sup>5</sup> idāni pana tassa<sup>6</sup> Tuṇḍilagahapatikassa pasādetum<sup>7</sup> vaṭṭatīti cintetvā acchariyarūpaṃ pāṭihāriyaṃ akāsi. Buddhānaṃ sarirato nīlapīṭalohitavadātamañjetṭhappabhassara-vasena<sup>8</sup> tāni chabbannāraṃsivaṇṇāni vissajjesi. Tiriyabhāgena anantalokadhātum<sup>9</sup> pakkhandimsu. Adhobhāgena paṭhaviyā<sup>10</sup> udakapariyantam vinivijjhita yāva<sup>11</sup> hetṭhā avicikā dhāvanti. Uparibhāgena uggantvā yāva bhavaggā dhāvanti. Ettakaṃ panatṭhānaṃ<sup>12</sup> yeva<sup>13</sup> ajjhotaritam<sup>14</sup> ahoṣi. Tadā Tuṇḍilagahapati<sup>15</sup> idisassa<sup>16</sup> pāṭihāriyavilāsaṃ<sup>17</sup> disvā acchariyabbhuto<sup>18</sup> pana manasā pītipharitam<sup>19</sup> hadayaṃ ahoṣi.

<sup>1</sup> C<sub>1</sub> places *atha kho* after *bhattakiccāvasāne*

<sup>2</sup> C<sub>2</sub> *gahapati*

<sup>3</sup> A [*sambhāre*]; C<sub>2</sub> (*sambhāraṃ*)

<sup>4</sup> A then inserts *manesu*

<sup>5</sup> The meaning here is not immediately obvious. I would suggest that the Buddha is thinking that because of the fruit of *dāna* done previously, Tuṇḍila today will be thoroughly happy in three “places,” that is, he will be happy about his past, present, and future.

<sup>6</sup> C<sub>1</sub> omits *tassa*

<sup>7</sup> A [*pasādetum*]

<sup>8</sup> A omits *avadāta*; AXZ [°*mañjetṭhappabhassara*-]

<sup>9</sup> Y (*lokadhātum*)

<sup>10</sup> Z omits *paṭhaviyā*

<sup>11</sup> X (*yā*)

<sup>12</sup> Non-standard *sandhi* for *pana ṭhānaṃ* ?

<sup>13</sup> B omits *yeva*

<sup>14</sup> Emend to *ajjhottharitam* ?

<sup>15</sup> AB *gahapatino*; C<sub>2</sub> *gahapatiko*; Y *gahapatiputto*

<sup>16</sup> B (*idissa*)

<sup>17</sup> C<sub>2</sub> *pāṭihāriyaṃ*

<sup>18</sup> B *acchariya abbhuto*

<sup>19</sup> C<sub>2</sub>YZ *pītipūritam*

Atha kho Bhagavā tassa ajjhāsayam ñatvā idāni assa dānaṃ vaṇṇitum<sup>1</sup> vaṭṭatīti cintetvā gahapatiṃ etad avoca, Bho gahapati, ajjadivase te ativiya mahantaṃ dānaṃ<sup>2</sup> dinnaṃ. Dānaṃ hi<sup>3</sup> nāmetaṃ porānakapaṇḍitānaṃ paveniyaṃ ti. Gahapati, ahaṃ pubbe bodhisattassa kāle aparipakkaññāna<sup>4</sup> bodhiññānaṃ gavesanattāya caranto mahādānaṃ adāsim<sup>5</sup> yevāti. Tena phalena idāni buddho hutvā<sup>6</sup> sabbaññutaññānaṃ paṭilabhissāmi.<sup>7</sup> Ṭhapetvā dānaṃ, buddhapacceka-buddhā arahantādini<sup>8</sup> paṭivijjhitaṃ nāsakkhimsu.<sup>9</sup> Tasmā dānaṃ hi nāmetaṃ mahapphalaṃ mahānisamsaṃ hotīti vatvā Tuṇḍilagahapatikassa dānānisamsaṃ pakāsento Sathā imaṃ gātham āha:<sup>10</sup>

Dānaṃ<sup>11</sup> issariyabbhutaṃ<sup>12</sup> dānaṃ bhogaṃ upaṭṭhitam,  
Dānaṃ atthānurakkhā ca dānaṃ sukhaṃ<sup>13</sup> pavaḍḍhitaṃ.

Aggassa vattum dadataṃ aggam puññaṃ<sup>14</sup> pavaḍḍhati,  
Aggo āyuṇca vaṇṇo ca yaso kittisukhaṃ balaṃ.

<sup>1</sup> C<sub>2</sub> omits *vaṇṇitum*

<sup>2</sup> Y *dhānaṃ*

<sup>3</sup> Y (*dānaṃ*)

<sup>4</sup> C<sub>2</sub> *aparipakkaññāto*

<sup>5</sup> YZ [*āsi*]; BX (*adāsi*)

<sup>6</sup> BC<sub>2</sub>Z [*sutvā*]

<sup>7</sup> The future would not normally be expected here.

<sup>8</sup> C<sub>1</sub> *arahantādi*

<sup>9</sup> Y (*nasakkinsu*)

<sup>10</sup> C<sub>2</sub>YZ [*gātham māha*]

<sup>11</sup> *Dānaṃ* is preceded by *loke* in BC<sub>1</sub>XYZ, which, however, disrupts the metre of the *gāthā*.

<sup>12</sup> ABZ *issariya abbhutaṃ*; Y *issariyamabbhutaṃ*; C<sub>1</sub> (*isvāryā abbhutaṃ*); X (*issaya abbhutaṃ*)

<sup>13</sup> A *sukha-*

<sup>14</sup> BY *aggapūññaṃ*

Aggassa vatthum dadatam aggadhammasamāhito,<sup>1</sup>  
Devabhūto manusso vā aggaṃ sukhaṃ pamodati.

Sabbakāmadadaṃ<sup>2</sup> dānaṃ yaṃ<sup>3</sup> icchaṃ paripūrati,  
Dānaṃ<sup>4</sup> nidhikumbhūpamaṃ dānaṃ kapparukkhopamaṃ.<sup>5</sup>

Yathā vārivāho puro sabbakālam na khīyati,  
Evaṃ dānaṃ dadantassa sabbabhogā na khīyati.

Rājāno ca<sup>6</sup> corā ca aggaṃ udakaṃ eva ca  
Appiyā ca ime pañca na ca bhogā<sup>7</sup> haranti taṃ.

Tasmā hi dānaṃ dātābbaṃ dānaṃ daliddabhāriyaṃ,  
Dānaṃ tānaṃ<sup>8</sup> manussassa dānaṃ<sup>9</sup> nirayamocanaṃ.<sup>10</sup>

Dānaṃ saggassa sopānaṃ dānaṃ mokkhapathaṃ vamaṃ,  
Pavesanāya nibbānaṃ dānaṃ<sup>11</sup> dvārasamaṃ mataṃ.

Dānaṃ pavaḍḍhitā bhogā dānaṃ bhogassa dhārayo,  
Dānaṃ bhogaṇi<sup>12</sup> rakkhanti<sup>13</sup> dānaṃ rakkhanti jīvitam.

<sup>1</sup> AC<sub>2</sub>X aggo dhammo samāhito; C<sub>1</sub> aggadhammo samāhito

<sup>2</sup> C<sub>2</sub>YZ sabbadā kāmadaṃ

<sup>3</sup> A omits yaṃ

<sup>4</sup> A omits dānaṃ

<sup>5</sup> X kapparukkhupamaṃ

<sup>6</sup> ABC<sub>2</sub> ceva; C<sub>1</sub> omits ca

<sup>7</sup> Bhoga is apparently being declined like a feminine noun, here in the accusative plural.

<sup>8</sup> C<sub>1</sub>C<sub>2</sub>YZ omit dānaṃ tānaṃ

<sup>9</sup> Z adds tānaṃ

<sup>10</sup> A nirayamocanaṃ; C<sub>2</sub> (nirayavacanaṃ)

<sup>11</sup> Z omits dānaṃ

<sup>12</sup> Z bhogā

<sup>13</sup> Here bhoga is apparently taken as a neuter noun. If, as suggested by Z, it is taken as a nominative, in agreement with the plural verb, the line reads "Material

Yo yaṃ attani<sup>1</sup> jīvitam mahantaṃ issariyaṃ<sup>2</sup> labhe,  
Mahādhana mahābhogaṃ<sup>3</sup> yaṃ<sup>4</sup> icchaṃ labhate<sup>5</sup> sadā.<sup>6</sup>

Rukkhaḡge<sup>7</sup> pabbatagge vā antalikkhe vā<sup>8</sup> sāgare,  
Yathā<sup>9</sup> thitā<sup>10</sup> paṭiṭṭhanti annaṃ pānaṃ ca<sup>11</sup> vatthukā.<sup>12</sup>  
Saddhāya dinnam dānaṃ<sup>13</sup> yaṃ vadanti mahapphalaṃ,<sup>14</sup>  
Saddhāpubbaṅgamaṃ<sup>15</sup> dānaṃ appakiccaṃ pi yaṃ kataṃ.

Pasannā tisu kālesu labhanti tividham sukhaṃ,  
Sukhaṃ<sup>16</sup> deti manussesu saggesu paramaṃ sukhaṃ.

Tato ca<sup>17</sup> nibbānasukhaṃ sabbam dānena<sup>18</sup> labbhati,  
Padesarajjaṃ<sup>19</sup> issariyaṃ cakkavattissiriṃ<sup>20</sup> pi ca,

goods protect *dāna*." While grammatically correct, the more expected meaning would be "*Dāna* protects material goods." The second foot of the line illustrates a similar confusion about verbal agreement.

<sup>1</sup> Y omits attani

<sup>2</sup> Z [iscariyaṃ]

<sup>3</sup> YZ [mahādhanaṃ mahābhogā]; C<sub>2</sub> omits mahādhana; C<sub>2</sub>Z add sadā here

<sup>4</sup> Y omits yaṃ

<sup>5</sup> AC<sub>2</sub>X labhati

<sup>6</sup> YZ omit sadā

<sup>7</sup> C<sub>2</sub> adds vā

<sup>8</sup> AC<sub>1</sub>XYZ ca

<sup>9</sup> Z yatā

<sup>10</sup> BC<sub>1</sub>C<sub>2</sub>X (thito)

<sup>11</sup> AC<sub>2</sub> pānaṃ ca

<sup>12</sup> C<sub>1</sub> annapānavatthukā

<sup>13</sup> A dinnam yaṃ dānaṃ

<sup>14</sup> C<sub>1</sub>Z [mahatphalam]

<sup>15</sup> ABC<sub>2</sub>YZ saddhāpubbaṅgamaṃ;

<sup>16</sup> A sabbam

<sup>17</sup> YZ omit ca

<sup>18</sup> X sabbadānena

<sup>19</sup> A [padesarajja]

<sup>20</sup> Y cakkavattissiriṃ

Devarajjam<sup>1</sup> pi saggesu sabbam dānena labbhati.<sup>2</sup>

Yā manussesu sampatti<sup>3</sup> devalokesu yā rati,  
Yā ca nibbānasampatti sabbam dānena labbhati.

Yā ca sāvaka bodhi ca paccekamunibodhi yā,  
Tathāgatassa bodhi yā sabbam dānena<sup>4</sup> labbhati.

Ye ca buddhā atītesu samudde vālukupamā,<sup>5</sup>  
Dānañ ca adhikaṃ katvā sambodhiñ ca labhanti<sup>6</sup> te.

Evaṃ eva gahapati dānam hi nāmetam mahāguṇam  
mahānisamsan ti evam Bhagavā Tuṇḍilagahapatikassa dānānisamsam  
desesi.<sup>7</sup> Dānakathānantaram silānisamsam kathetum ārabhi.<sup>8</sup>

Sīlam hi nāmetam gahapati<sup>9</sup> idhalokassa paralokassa<sup>10</sup>  
sampattimūlam.<sup>11</sup> Sīlasadiso avassayo nāma natthi. Sīlasadiso añño  
patiṭṭhā<sup>12</sup> nāma<sup>13</sup> natthi.<sup>14</sup> Sīlasamam aññam thānam<sup>15</sup> natthi.<sup>16</sup> Sīlasamam

<sup>1</sup> Z *devarajjam pi*

<sup>2</sup> X omits whole *gāthā*

<sup>3</sup> C<sub>1</sub>C<sub>2</sub> (*sampattim*)

<sup>4</sup> XY *sabbadānena*

<sup>5</sup> *Vālukopamā* would be expected according to more standard *sandhi*. ABC<sub>2</sub>Z  
*vatthukupamā*

<sup>6</sup> ABC<sub>2</sub>XYZ [*labbanti*]

<sup>7</sup> A omits preceding sentence.

<sup>8</sup> Z *silānisamsam kathetum*; Y (*kathetun*)

<sup>9</sup> BC<sub>2</sub> omit *gahapati*

<sup>10</sup> YZ *idhalokaparalokassa*

<sup>11</sup> C<sub>2</sub> *sampattim mūlam*; this may be a contamination from the *pada ānuma*.

<sup>12</sup> B *patiṭṭho*, a feminine noun apparently taken as a masculine, but an obvious  
attempt to create some agreement between the noun and adjectives. Emend line  
to *Sīlasadisā aññā patiṭṭhā ... ?*

<sup>13</sup> X (*nāmam*)

<sup>14</sup> C<sub>1</sub> omits preceding sentence.

<sup>15</sup> Emend to *tānam ?*

<sup>16</sup> C<sub>1</sub>X omit preceding sentence.

aññam ābharanam natthi.<sup>1</sup> Sīlasamo añño alaṅkāro<sup>2</sup> natthi. Sīlasamo<sup>3</sup> añño  
gandho nāma natthi. Sīlasamam aññam kilesamalavisodhanam<sup>4</sup> natthi.  
Sīlasamam aññam rūpataram<sup>5</sup> natthi. Sīlasamam aññam  
saggārohanasopānam natthi. Nibbānanagarappavesanathāya<sup>6</sup> sīlasamam  
aññam dvāram nāma natthi.<sup>7</sup> Sīlasamam aññam nagaram natthi.<sup>8</sup> Atha  
kho<sup>9</sup> Bhagavā Tuṇḍilagahapatikassa silānisamsam dassento<sup>10</sup> imam  
gātham āha:<sup>11</sup>

Sīlam sukhānam paramam nidānam<sup>12</sup>  
sīlena sīlin tidivaṃ payāti,  
Sīlam hi samsāram upāgatassa  
tānañ ca lenañ ca parāyanañ ca.

Yathā nabham tārāgaṇābhipūritam<sup>13</sup>  
visuddhakam candavinā na sobhati,<sup>14</sup>  
Tathā naro rūpakulavibhājito  
yasassi<sup>15</sup> vā sīlavinā na sobhate.<sup>16</sup>

<sup>1</sup> X then inserts: *Sīlam sāmam dhānam natthi. Sīlasamam aññam parāyanam  
natthi.*

<sup>2</sup> B adds *nāma*; Z [*alaṅkāro*]

<sup>3</sup> C<sub>2</sub> (*sīlasamam*)

<sup>4</sup> Z [*kilesamalavisodhanam*]

<sup>5</sup> AX *abhirūpataram*

<sup>6</sup> X *nibbānanagarassa pavesanathāya*

<sup>7</sup> The preceding two sentences may be compared to Vism 10:

*Saggārohanasopānam aññam sīlasamam kuto,  
dvāram vā pana nibbāna-nagarassa pavesane ?*

<sup>8</sup> AC<sub>1</sub>W omit preceding two sentences.

<sup>9</sup> Z [*khe*]; A omits *kho*

<sup>10</sup> C<sub>1</sub> *desento*; Z [*dassente*]

<sup>11</sup> C<sub>1</sub>C<sub>2</sub>YZ [*gātham māha*]

<sup>12</sup> Z *nidhānam*

<sup>13</sup> Z *tārāgaṇaḥi*

<sup>14</sup> B *sobhate*

<sup>15</sup> A *yasassa*; Z [*yasavā*]

<sup>16</sup> Z *sobhati*



Suddhammake accharadevatā yathā  
alamkatā tattha vasanti tā sadā,  
Purindadevena vinā na sobhate<sup>1</sup>  
saññātikā sīlavinā na sobhate.<sup>2</sup>

Yathā kumāro maṇimuttabhūsito<sup>3</sup>  
suvatthadhāro<sup>4</sup> subhagandhavajjito,<sup>5</sup>  
Tathā naro dānavibhūsitamaṇḍito<sup>6</sup>  
na sobhate sīlavilepanaṃ vinā.<sup>7</sup>

Yathā vanaṃ chappadapakkhisamguṇaṃ<sup>8</sup>  
vasantakāle<sup>9</sup> kusumehi maṇḍitaṃ,  
Na sobhate<sup>10</sup> kokilavajjitaṃ<sup>11</sup> vinā  
yathā pi yo sīlavinā na sobhate.<sup>12</sup>

Yathā gharadārakumāravāsitaṃ  
dhanālayaṃ nātigaṇena ākulaṃ,<sup>13</sup>

<sup>1</sup> Z [sobhati]; emend to *sobhante* ?

<sup>2</sup> Z [sobhati]; emend to *sobhante* ?

<sup>3</sup> C<sub>1</sub>C<sub>2</sub> maṇimuttavibhūsito

<sup>4</sup> C<sub>1</sub>C<sub>2</sub> (savatthadhāro)

<sup>5</sup> Z [suṇḍagandhavajjito]

<sup>6</sup> A [dānavisamaṇḍito], perhaps this is an error for *dānavilāsamaṇḍito*, which would be less redundant and fit the metre better; Z *vibhūsi*, a variant of *vibhūsa* ?; Z also includes in the *sannaya* a correction to *sīlavibhūsimāṇḍito*.

<sup>7</sup> BC<sub>1</sub>C<sub>2</sub>Z add another [na sobhate] here.

<sup>8</sup> C<sub>1</sub>C<sub>2</sub> chappadapakkhiṃ samguṇaṃ

<sup>9</sup> C<sub>1</sub> vasantakālesu

<sup>10</sup> C<sub>1</sub>C<sub>2</sub>YZ omit na sobhate

<sup>11</sup> Some emendation seems necessary; perhaps *kokilakūjitaṃ* ?

<sup>12</sup> C<sub>1</sub>Z [omit na]. As it stands, the last foot comes close to being a *locus desperatus*. Perhaps this incomplete line should be emended to *tathā pi so sīlavinā na sobhate*, which while still awkward, could be read, “so, indeed, he who is without *sīla* does not shine.”

<sup>13</sup> Emend to *nātigaṇena ākulaṃ* or *nātigaṇāna ākulaṃ*, “crowded with a host (or hosts) of relatives ?”

Vinā<sup>1</sup> tivuḍḍhena<sup>2</sup> na sobhate tathā  
guṇo pi yo sīlavinā na sobhate.

Nagaraṃ yathā naranārīhi pūritaṃ<sup>3</sup>  
hatthīhi assehi samaṅgibhūtaṃ,  
Etaṃ hi rañña<sup>4</sup> vinā na sobhate<sup>5</sup>  
sa bhogavā sīlavinā na sobhate.  
Yathā nāgo<sup>6</sup> balavo<sup>7</sup> mahanto  
Gajuttamo sabba aṅgehi pūrito  
Dantena vinā so nāgo<sup>8</sup> na sobhate  
Tathā hi so<sup>9</sup> surūpino<sup>10</sup> sīlavinā<sup>11</sup> na sobhate.<sup>12</sup>

Yathā taḷākam<sup>13</sup> udakena pūritaṃ<sup>14</sup>  
Hamsagaṇānaṃ sañcaritaṃ<sup>15</sup> tathā pi<sup>16</sup>  
Na sobhate<sup>17</sup> padumuppalaṃ<sup>18</sup> vinā,  
Tathā naro rūpakulābhilaṃkato

<sup>1</sup> C<sub>1</sub>YZ [add *tathā*] before *vinā*; C<sub>2</sub> (adds *yathā*)

<sup>2</sup> YZ *uḍḍhena*; for the three kinds of elder, see PTSD, s.v. *vaddha*.

<sup>3</sup> AC<sub>1</sub>C<sub>2</sub>XZ [puritā]; B (purita)

<sup>4</sup> Apparently from *rañjā*, but it is unclear just what case is intended.

<sup>5</sup> A *visobhate*

<sup>6</sup> A *nāgo yathā*

<sup>7</sup> Emend to *balavā* ?

<sup>8</sup> C<sub>1</sub>C<sub>2</sub>YZ omit *so nāgo*

<sup>9</sup> Z omits *so*

<sup>10</sup> X *rūpino*

<sup>11</sup> AB *silaṃ*

<sup>12</sup> C<sub>1</sub> omits the difficult last foot of this verse; to accommodate the requirements of metre, the last foot might be emended to: *tathā hi so surūpino sīlavinā*, leaving *na sobhate* implied by syntactical parallels.

<sup>13</sup> B *taḷākam*, from *taḷa* ?

<sup>14</sup> YZ add [*tathā pi*]; C<sub>2</sub> adds (*yathā pi*)

<sup>15</sup> AB [*sañcaritā*]

<sup>16</sup> YZ omit *tathā pi*

<sup>17</sup> ABC<sub>1</sub>C<sub>2</sub>X add *sā*, a feminine demonstrative pronoun used in place of a neuter ?

<sup>18</sup> BC<sub>1</sub>C<sub>2</sub>X (*padumupphalaṃ*)

Na sobhate sīlavivajjito.<sup>1</sup>

Dibbehi vaṇṇehi samānarūpino

Alaṃkato<sup>2</sup> sabbavibhūsitehi

Annaṃ vinā so na vibhati rūpino,<sup>3</sup>

Tathā naro dhanadhaññabhogino<sup>4</sup>

Na sobhate<sup>5</sup> sīlavivajjitena.<sup>6</sup>

Ye keci sīlaṃ rakkhanti sabbadukkhā pamuccare,

Yathā dīghāyukā honti yāva nibbānapattiyā.<sup>7</sup>

Khaṇena<sup>8</sup> sīlaṃ rakkheyya<sup>9</sup> appameyyaphalaṃ<sup>10</sup> siyā,<sup>11</sup>

Anantaguṇasaṃyuttaṃ<sup>12</sup> sabbabuddhehi vaṇṇitaṃ.

Hīnena brahmacariyena<sup>13</sup> khattiye upapajjati,<sup>14</sup>

Majjhimena ca<sup>15</sup> devattaṃ uttamena<sup>16</sup> visujjhati.

<sup>1</sup> C<sub>1</sub> sīlavajjito; AB then add *naro*; Y adds *na sobhate*; C<sub>1</sub>C<sub>2</sub> add *naro na sobhate*; all of these additions may be attempts to restore some semblance of a metre to this either poorly written or poorly transmitted verse.

<sup>2</sup> ABX [*alaṃkata*]

<sup>3</sup> Z [*rūpino sīlavivajjitena na sobhate*]; X (*rūpinā*)

<sup>4</sup> B *dhanabhogino*; C<sub>1</sub>C<sub>2</sub>Y omit *tathā naro dhanadhaññabhogino*

<sup>5</sup> C<sub>2</sub>Y omit *na sobhate*

<sup>6</sup> Y then adds *na sobhate*

<sup>7</sup> C<sub>1</sub>Z *nibbānasampattiyā*

<sup>8</sup> A [*khaṇe*]

<sup>9</sup> Z [*rakkheyya*]; C<sub>2</sub> (*rakkhaya*)

<sup>10</sup> AB [omit *phalaṃ*]

<sup>11</sup> AB [add *sīlaṃ*]

<sup>12</sup> C<sub>1</sub>C<sub>2</sub> (*anantaguṇasaṃyuttaṃ*)

<sup>13</sup> Y (*brahmacariyehi*)

<sup>14</sup> C<sub>1</sub> (*uppajjati*)

<sup>15</sup> X omits *ca*

<sup>16</sup> X (*uttame*)

Pāṇātipātā veramaṇiyā sabbaṅgehi pūritā,<sup>1</sup>

Rūpavā sukhasampanno dīghāyuko arogino.

Adinnādānā veramaṇiyā pahūtadhanadhaññavā,<sup>2</sup>

Rājāno ceva corā ca aggim udakam eva ca

Appiyā vā ime pañca asādhāraṇabhogavā.

Kāmesu micchācārā<sup>3</sup> veramaṇiyā itthibhāvā pamuccitā,<sup>4</sup>

Sabbaṅgehi sampanno abhayā sukhavihārino.<sup>5</sup>

Musāvādā veramaṇiyā puthupaññā visāradā,<sup>6</sup>

Mukho<sup>7</sup> ca gandhasampanno amusāmadhurabhāsītā.

Surāpānā veramaṇiyā na ummattā<sup>8</sup> amohadā,

Hiri ottappasampanno saccavādasurūpitā.<sup>9</sup>

Evam eva gahapati sīlaṃ hi nāmetaṃ mahāguṇaṃ mahānisamsaṃ<sup>10</sup> ti evam eva gahapati Bhagavā Tuṇḍilagahapatikassa sīlānisamsaṃ kathesi. Puna Bhagavā etad avoca: Yo hi koci purisapuggalo itthi vā puriso vā khattiyo vā khattiyā<sup>11</sup> vā brāhmaṇo vā brāhmaṇi vā

<sup>1</sup> A [*pūritā*]

<sup>2</sup> C<sub>2</sub>Y *pahūtadhanadhañño*

<sup>3</sup> A *micchācārīyā*; Y *micchācāraveramaṇiyā*

<sup>4</sup> ABX *pamuccitā*

<sup>5</sup> Y *sukhasampanno*

<sup>6</sup> Z [*puthupaññā visāradu*]

<sup>7</sup> X *mukhe*

<sup>8</sup> Take *na ummattā* as a crude way of creating the antonym of *ummattā* ? or as a mistake for *anummattā* ?

<sup>9</sup> A *saccāvādisurūpitā*; C<sub>1</sub> *surūpito*; C<sub>2</sub> *sabbavādasurūpitā*

<sup>10</sup> C<sub>1</sub> *mahāguṇamahānisamsati*; XY *mahānisamsaṃ ti*

<sup>11</sup> BC<sub>1</sub>C<sub>2</sub>YZ [*khattiyāni*]

gahapatiko vā gahapatānī<sup>1</sup> vā daliddo vā<sup>2</sup> daliddi vā,<sup>3</sup> ekaṃ bhikkhave<sup>4</sup> rakkhitabbaṃ. Katamaṃ ekaṃ rakkhitabbaṃ ? Pāṇātipātā paṭivirato<sup>5</sup> hoti, Pabbavidehānaṃ rājāno<sup>6</sup> hoti mahiddhiko mahānubhāvo hoti. Dutiyam pi bhikkhave sīlaṃ<sup>7</sup> rakkhitabbaṃ. Katamaṃ dutiyam sīlaṃ rakkhitabbaṃ ?<sup>8</sup> Adinnādānaṃ pahāya adinnādānapaṭivirato hoti, Aparagoyāne manussānaṃ rājāno hoti<sup>9</sup> mahiddhiko mahānubhāvo hoti. Tatiyam pi bhikkhave sīlaṃ<sup>10</sup> rakkhitabbaṃ. Katamaṃ<sup>11</sup> tatiyam sīlaṃ rakkhitabbaṃ ? Abrahmacariyaṃ pahāya abrahmacariyā paṭivirato hoti, Uttarakurudīpassa rājāno hoti<sup>12</sup> mahiddhiko mahānubhāvo hoti. Bhikkhave catuttham pi sīlaṃ<sup>13</sup> rakkhitabbaṃ. Katamaṃ catuttham sīlaṃ rakkhitabbaṃ ? Musāvādaṃ<sup>14</sup> pahāya<sup>15</sup> musāvādā veramaṇiyā paṭivirato<sup>16</sup> hoti, sakalajambudīpamanussānaṃ rājāno honti<sup>17</sup> cakkavattirajjasirīṃ paṭilabhati mahiddhiko mahānubhāvo hoti. Bhikkhave pañcamam pi<sup>18</sup> sīlaṃ rakkhitabbaṃ. Katamaṃ ? Surāmerayamajjapamādaṭṭhānaṃ<sup>19</sup>

<sup>1</sup> AC<sub>2</sub> [gahapatinī]

<sup>2</sup> C<sub>1</sub> omits daliddo vā

<sup>3</sup> Y omits from gahapatiko to daliddi vā

<sup>4</sup> BC<sub>1</sub>C<sub>2</sub>Y Bhikkhave ekaṃ; X ekaṃ sīlaṃ bhikkhave

<sup>5</sup> A [paṭivira]

<sup>6</sup> A plural form used for the singular ?; similar solecisms are found below.

<sup>7</sup> C<sub>1</sub>C<sub>2</sub>Y Bhikkhave dutiyam pi sīlaṃ

<sup>8</sup> X omits dutiyam sīlaṃ rakkhitabbaṃ

<sup>9</sup> C<sub>2</sub>X honti

<sup>10</sup> YZ Bhikkhave tatiyam sīlaṃ; C<sub>1</sub>C<sub>2</sub> Bhikkhave tatiyam pi sīlaṃ

<sup>11</sup> ABZ add sīlaṃ here

<sup>12</sup> AC<sub>1</sub>C<sub>2</sub> honti

<sup>13</sup> A Catuttham pi sīlaṃ bhikkhave sīlaṃ; X Catuttham pi sīlaṃ bhikkhave

<sup>14</sup> B (Musāvādā)

<sup>15</sup> AX omit musāvādaṃ pahāya

<sup>16</sup> Y (paṭiviraso); there is an obvious confusion in the clause as it stands, since it says the opposite of what must be intended.

<sup>17</sup> BY hoti

<sup>18</sup> AY Pañcamam pi bhikkhave; X (pañcam pi bhikkhave); C<sub>1</sub>C<sub>2</sub> (Bhikkhave pañcam pi)

<sup>19</sup> A [°pamādaṭṭha]

pahāya surāmerayamajjapamādaṭṭhānā paṭivirato hoti, cātummahā-rājikānaṃ devānaṃ rājāno hoti<sup>1</sup> tattha mahiddhiko mahānubhāvo devaputto hoti.

Bhikkhave chaṭṭham pi<sup>2</sup> sīlaṃ rakkhitabbaṃ. Katamaṃ chaṭṭham<sup>3</sup> sīlaṃ rakkhitabbaṃ ? Vikālabhojanaṃ<sup>4</sup> pahāya vikālabhojanā paṭivirato hoti, Tāvatiṃsānaṃ devānaṃ rājāno honti mahiddhiko mahānubhāvo devaputto hoti. Bhikkhave sattam pi<sup>5</sup> sīlaṃ rakkhitabbaṃ. Katamaṃ sattamam pi<sup>6</sup> bhikkhave sīlaṃ rakkhitabbaṃ ? Naccagīta-vāditam<sup>7</sup> pahāya naccagītavāditā<sup>8</sup> paṭivirato hoti, Yāmānaṃ devānaṃ<sup>9</sup> rājāno honti<sup>10</sup> mahiddhiko mahānubhāvo hoti.<sup>11</sup> Bhikkhave aṭṭhamam<sup>12</sup> pi<sup>13</sup> sīlaṃ rakkhitabbaṃ.<sup>14</sup> Mālāgandhavilepanaṃ pahāya mālāgandhavilepanā<sup>15</sup> paṭivirato hoti, Tusitānaṃ devānaṃ rājāno honti mahiddhiko mahānubhāvo hoti. Bhikkhave navamam<sup>16</sup> pi<sup>17</sup> sīlaṃ rakkhitabbaṃ. Bhikkhave katamaṃ<sup>18</sup> navamam sīlaṃ rakkhitabbaṃ ? Uccāsayaṇam<sup>19</sup>

<sup>1</sup> X honti

<sup>2</sup> AX Chaṭṭham pi bhikkhave

<sup>3</sup> C<sub>2</sub> chaṭṭham pi

<sup>4</sup> A [Vikālabhojanā]

<sup>5</sup> AC<sub>2</sub>X Sātām pi bhikkhave; sattamam would normally be expected.

<sup>6</sup> BC<sub>1</sub>C<sub>2</sub> sattam pi

<sup>7</sup> A [naccagītavāditam]

<sup>8</sup> XYZ [naccagītavāditā]

<sup>9</sup> Y Yāmādevānaṃ

<sup>10</sup> B hoti

<sup>11</sup> Y (honti)

<sup>12</sup> BC<sub>1</sub>C<sub>2</sub>Y aṭṭham

<sup>13</sup> ABC<sub>1</sub>C<sub>2</sub>X Aṭṭhamam pi (or Aṭṭham pi, as in previous note) bhikkhave

<sup>14</sup> According to the previous syntactical pattern, a phrase using katamaṃ would be expected here. Since the text makes sense without the phrase, however, it is not possible to infer that there is a gap or lacuna here.

<sup>15</sup> AC<sub>1</sub>C<sub>2</sub>Y [mālāgandhavilepanam]

<sup>16</sup> C<sub>2</sub>Y (navam pi)

<sup>17</sup> ABX Navamam pi bhikkhave

<sup>18</sup> ABX Katamaṃ bhikkhave

<sup>19</sup> A uccāsayaṇamahāsayaṇam; C<sub>2</sub> uccāsayaṇamahāsayaṇānaṃ

pahāya uccāsayanamahāsayanā paṭivirato hoti, Nimmānaratīnaṃ<sup>1</sup> devānaṃ rājāno<sup>2</sup> honti mahiddhiko mahānubhāvo hoti. Bhikkhave dasamaṃ<sup>3</sup> sīlaṃ<sup>4</sup> rakkhitabbaṃ.<sup>5</sup> Bhikkhave katamaṃ<sup>6</sup> dasasīlaṃ<sup>7</sup> rakkhitabbaṃ? Jātarūparajatapaṭiggahanaṃ<sup>8</sup> pahāya<sup>9</sup> jātarūparajata-paṭiggahanaṃ paṭivirato hoti, Paranimmittavasavattīnaṃ devānaṃ rājāno honti mahiddhiko mahānubhāvo hoti. Bhikkhave imāni dasasīlāni<sup>10</sup> rakkhitabbaṃ, iti imaṃ Satthā<sup>11</sup> gātham āha:<sup>12</sup>

Sataṃ hatthi sataṃ assā sataṃ assasarīrathā<sup>13</sup>  
Sataṃ kaññā sahaṣṣāni<sup>14</sup> āmuttamaṇikuṇḍalā  
Ekassa padavītiḥārassa kalam nāgghanti soḷasiṃ.

Dveme kule uppajjanti khattiye cāpi<sup>15</sup> brāhmaṇe  
Hīne kule<sup>16</sup> na<sup>17</sup> jāyanti sīlaṃ rakkhayidaṃ phalaṃ.

<sup>1</sup> A *Nimmānaṃ ratīnaṃ*; X *Nimmākaratīnaṃ*; Y *Nibbānaratīnaṃ*

<sup>2</sup> A *rājā*

<sup>3</sup> A *Dasasīlaṃ bhikkhave*

<sup>4</sup> C<sub>2</sub> *dasasīlaṃ*

<sup>5</sup> Y *sīlarakkhitabbaṃ*

<sup>6</sup> ABXY *Katamaṃ bhikkhave*

<sup>7</sup> Emend to *dasamaṃ sīlaṃ* ?

<sup>8</sup> B *Jātarūparajatapaṭiggahanaṃ*; C<sub>1</sub>C<sub>2</sub> °*patiggahānaṃ*

<sup>9</sup> X omits *jātarūparajatapaṭiggahanaṃ pahāya*

<sup>10</sup> ABC<sub>1</sub>C<sub>2</sub>X *Imāni dasasīlāni bhikkhave*

<sup>11</sup> Y (*Sattham*)

<sup>12</sup> Z *evam āha*; perhaps this variant is an instance of contamination from a *pada ānuma*, since it agrees with a gloss found in C<sub>2</sub>.

<sup>13</sup> BC<sub>2</sub>Z [*assaṣarīrathā*]; emend to *assatarīrathā* ?

<sup>14</sup> Y omits *sahassāni*

<sup>15</sup> Z *vāpi*; Y *ca*

<sup>16</sup> C<sub>1</sub> *Hinakule*

<sup>17</sup> AY omit *na*

Anantabhogasampannaṃ anantabalavāhanaṃ  
Nārivaragaṇākiṇṇaṃ sīlaṃ rakkhayidaṃ<sup>1</sup> phalaṃ.<sup>2</sup>

Hatthi assārathā pattī senā hi<sup>3</sup> caturaṅgini  
Samanā parivārenti sīlaṃ rakkhayidaṃ<sup>4</sup> phalaṃ.<sup>5</sup>  
Kaye candanagandho ca mukhe vāyanti uppalaṃ  
Sattayojanaṃ<sup>6</sup> vāyanti sīlaṃ rakkhayidaṃ<sup>7</sup> phalaṃ.

Mahāpuññā mahātejā mahāpaññā mahāyasā<sup>8</sup>  
Mahābalā mahāthamā sīlaṃ rakkhayidaṃ<sup>9</sup> phalaṃ.

Sīlaṃ ābharaṇaṃ setthaṃ sīlābharaṇaṃ uttamaṃ  
Sīlaṃ apāyabhāyajananaṃ<sup>10</sup> sīlaṃ rakkhayidaṃ<sup>11</sup> phalaṃ.

<sup>1</sup> B *rakkha idam*; C<sub>1</sub>C<sub>2</sub> *rakkham idam*

<sup>2</sup> A omits this verse.

<sup>3</sup> BZ *senāya*; C<sub>1</sub>X omit *hi*

<sup>4</sup> BY *rakkha idam*; C<sub>1</sub> *rakkheyya idam phalaṃ*; C<sub>2</sub> *rakkham*

<sup>5</sup> AX then add:

*Hemavanto surūpo ca piyā† ca manvaḍḍhati  
Paṭcākalyāṇasampanno susaṭṭhātanaṃajjhima†  
Lābhino\* sabbabhogānaṃ sīlaṃ rakkhayidaṃ phalaṃ*

† Emend to *piyo* or take as an accusative plural ?

† The meaning of this pada is unclear — perhaps “because of being (even) moderately well-restrained”.

\* Nominative plural used for *lābhī* ?

<sup>6</sup> A *sattayojana*

<sup>7</sup> BC<sub>1</sub>YZ *rakkha idam*

<sup>8</sup> A omits *mahāyasā*

<sup>9</sup> BC<sub>1</sub>C<sub>2</sub> *rakkham*; Y *rakkha idam*

<sup>10</sup> There is an apparent violation of metre here. A possible emendation which would restore the metre might be *abhayajananaṃ*: “*sīla* produces a lack of fear (about hell)”, rather than “*sīla* produces fear about hell.”

<sup>11</sup> BYZ *rakkha idam*; C<sub>1</sub>C<sub>2</sub> *rakkham idam*



Candanam tagaram cāpi<sup>1</sup> uppalam attha vassikī<sup>2</sup>  
Etesam gandhajātānam silagandho anuttaro.

Dasasīlānisamsam<sup>3</sup> silakathānantaram saggakathā kathetum<sup>4</sup>  
ārabhi. Sakko hi nāmetam gahapati Indo manāpo ekantasukho niccam  
Sinerumatthake<sup>5</sup> Tāvatimsabhavane dibbayasena abhiramanti. Niccam  
dibbasampattim<sup>6</sup> abhiramitvā<sup>7</sup> dibbehi rūpehi<sup>8</sup> samannāgato dibbehi  
vatthālamkārehi samannāgato<sup>9</sup> patimaṇḍitā dibbamālāgandhavilepanehi  
vibhusitā<sup>10</sup> dibbehi pañcaṅgikaturiyehi sadā pappoṭhitā<sup>11</sup> dibbehi  
naccagītavāditehi nanditā niccam dibbasampattim<sup>12</sup> abhiramanti.

Cātummahārājikānam<sup>13</sup> devānam āyuppanānam navutivassa-  
satasahassāni ettakam pana kalam dibbasampattisukkhānam anubhavanti.  
Tāvatimse<sup>14</sup> devānam pana āyuppanānam pana tisso<sup>15</sup> ca vassakoṭiyo  
saddhiṇ ca vassasatasahassāni honti. Ettakāni<sup>16</sup> āyuppanānāni dibba-  
sampattim<sup>17</sup> anubhavitā abhiramimsu.<sup>18</sup> Yāmānam devānam āyuppanānam

<sup>1</sup> X vāpi

<sup>2</sup> BC<sub>1</sub>XYZ [vassikhī]

<sup>3</sup> Y silānisamsam; C<sub>2</sub> dasasīlānisamsam ti

<sup>4</sup> A saggakathetum; C<sub>1</sub> saggakathānukathetum

<sup>5</sup> AZ [Sinerumatthake]

<sup>6</sup> C<sub>2</sub>Y (dibbasampatti)

<sup>7</sup> Y anubhavitvā

<sup>8</sup> BC<sub>1</sub>C<sub>2</sub>YZ [omit rūpehi]

<sup>9</sup> A samannāgatā

<sup>10</sup> All manuscripts indicate a full stop here, using a *kuṇḍiliya*, although this leaves a sentence with only an implied verb.

<sup>11</sup> A pappoyitā; C<sub>1</sub>C<sub>2</sub> (pappoṭhitā); X (papphoṭhitā)

<sup>12</sup> AC<sub>1</sub> dibbasampatti

<sup>13</sup> AY [Cātummahārājikā]

<sup>14</sup> C<sub>2</sub> Tāvatimsānam; A [Tāvatimso]

<sup>15</sup> Emend to tiṃsā ?

<sup>16</sup> Z [ettakāni]

<sup>17</sup> C<sub>1</sub> dibbasampatti; B adds sukham

<sup>18</sup> Z [abhiramimsu]

cuddasakoṭiyo<sup>1</sup> ca cattālīsavassasahasassāni honti. Ettakam pana kalam  
dibbasampattim anubhavitvā abhiramissanti. Tusitānam<sup>2</sup> devānam  
āyuppanānam sattapaññāsavassakoṭiyo saddhiṇ ca vassasahasassāni  
honti. Ettakam<sup>3</sup> pana kalam<sup>4</sup> āyūni dibbasukham dibbasampattim<sup>5</sup>  
anubhavitvā<sup>6</sup> abhiramissanti.<sup>7</sup> Nimmānaratīnam<sup>8</sup> devānam āyuppanānam  
dvevassakoṭiyo satāni tiṃsaṇ ca vassakoṭiyo cattālīsāni ca  
vassasahasassāni honti. Ettakāni<sup>9</sup> pana āyūni dibbasukham dibba-  
sampattim anubhavitvā abhiramimsu.<sup>10</sup> Paranimittavasavattīnam  
devānam āyuppanānam navavassakoṭiyo satāni<sup>11</sup> tiṃsaṇ ca vassakoṭiyo<sup>12</sup>  
saddhiṇ ca vassasahasassāni honti. Ettakāni pana āyūni dibbasukham  
dibbasampattim anubhavitvā abhiramimsu. Tattha uppajjitvā  
dīgharattam<sup>13</sup> abhiramimsu.

Sakkassa devānam Indassa pāsādo<sup>14</sup> pākārehi parikkhittam<sup>15</sup>  
sāvīthiyā<sup>16</sup> uyyānam sāpokkharāṇi<sup>17</sup> sākapparukkhā<sup>18</sup> sāhatthiyānam

<sup>1</sup> AC<sub>2</sub>X [chuddasa-]

<sup>2</sup> X Tuhitānam; an example of the influence of Sinhala phonology on Pali orthography ?

<sup>3</sup> X Ettakāni

<sup>4</sup> X omits kalam

<sup>5</sup> C<sub>1</sub>C<sub>2</sub> dibbam sampattim; Z dibbasampatti

<sup>6</sup> A then adds abhiramitvā

<sup>7</sup> X abhiramimsu

<sup>8</sup> A then adds pana

<sup>9</sup> Z [ettakam]

<sup>10</sup> X omits preceding two sentences.

<sup>11</sup> A navavassakoṭisatāni

<sup>12</sup> A then adds [satāyo]; C<sub>2</sub> adds satānitim

<sup>13</sup> BC<sub>2</sub> (dīgharattim)

<sup>14</sup> Y then adds hoti

<sup>15</sup> Emend to parikkhito ?

<sup>16</sup> A sāvīthi

<sup>17</sup> Z [sāpokkharāṇi]; emend sā throughout sentence to sa ?

<sup>18</sup> ABY (sākapparukkha); C<sub>2</sub> (sākapparukkā)

sāassayānaṃ sārathayānaṃ. Tasmim<sup>1</sup> yeva pokkharāṇiye<sup>2</sup> padumuppalaṃ<sup>3</sup> puṇḍarīkaṇ<sup>4</sup> ca tale t̥hitam<sup>5</sup> nānā pupphāni anuvātaṃ paṭivātaṃ vāyanti. Pañcaṅgikaturiyāni niccaṃ ramaṇiyaṃ karonti. Devehi sabbaturiyāni vāḍenti<sup>6</sup> madhurassarena gītasaddena gīyanti<sup>7</sup> naccan<sup>8</sup> tā rattim divā pabodhenti.

Tādisaṃ Sakkasukkhāṃ pi puṇṇakammaṃ<sup>9</sup> akarantehi na laddhaṃ. Imasmim yeve loke ye keci kammaṃ karā<sup>10</sup> vā mātāpituposakā dānaṃ dadantā sīlaṃ rakkhantā bhavitā Buddhassa vā Dhammassa vā Saṃghassa vā ye keci sakkāraṃ karonto<sup>11</sup> pūjanīyyānaṃ<sup>12</sup> pūjantā vandaniṭā<sup>13</sup> puṇṇakammesu appammattāko<sup>14</sup> te sabbe janā tādisaṃ dibbasukhaṃ dibbasampattim paṭilabhitvā dīgharattaṃ<sup>15</sup> abhiramiṃsu.

<sup>1</sup> X (*tasmin*)

<sup>2</sup> Y (*pokkharāṇiye*); emend to *pokkharāṇiyā*

<sup>3</sup> BC<sub>2</sub> (*upphalaṃ*)

<sup>4</sup> XY (*upphalapuṇḍarīkaṇca*)

<sup>5</sup> C<sub>1</sub>C<sub>2</sub>Z *talet̥hitam*

<sup>6</sup> *Vāḍenti*, a causative, is apparently being used as a passive, or perhaps *devehi* should be taken as *deve hi*, with an accusative plural used as a nominative. Some emendation would thus seem appropriate here.

<sup>7</sup> A *gīyanti*; in both cases a denominative verb form is used instead of the more standard *gāyanti*.

<sup>8</sup> B *naccan*

<sup>9</sup> X *puṇṇaṃ kammaṃ*

<sup>10</sup> X *kammakarā*

<sup>11</sup> Emend to *karontā*?

<sup>12</sup> YZ *pūjaneyyānaṃ*

<sup>13</sup> X *vandaniyānaṃ vandantā*

<sup>14</sup> Emend to *appammattā*?

<sup>15</sup> BC<sub>2</sub> (*dīgharattim*)

Evam Bhagavā saggaguṇapaṭisaṃyuttaṃ<sup>1</sup> dhammadesanaṃ Tuṇḍilassa gahapatiputtassa<sup>2</sup> desesi.

Puna ayaṃ saggo anicco addhuvo. Sabbe<sup>3</sup> pi devā tathā yāvataṃ sukhaṃ t̥hatvā puna puṇṇakkhayā ramaṇīyyasaggato cavitvā pana puṇṇajātiyaṃ uppajjanti. Tasmā gahapati ayaṃ saggo nāma anicco addhuvo sabbasaṃkhāresu jigucchikātum yuttaṃ<sup>4</sup> na heṭṭhāchandarāgo kātabbo. Alaṃ piyāyitum alaṃ tussitum alaṃ vivajjitum vimuḍḍitum.<sup>5</sup>

Evam Bhagavā saggakathānantaraṃ kāmesu dosaṃ dassetum<sup>6</sup> ārabhi. Bho gahapati kāmē<sup>7</sup> hi nāmetaṃ mahantaṃ ghorataraṃ dukkhaṃ paṭivadeti. Kāmaṃ nissāya bahusoko bahūpāyaso bahūpaddavo dukkhena sayati dukkhena na parimuccati. Niccaṃ uppekkhaggacitto hoti,<sup>8</sup> niccaṃ dummukho hoti, niccaṃ soko hoti, niccaṃ ḍasito hoti,<sup>9</sup> niccaṃ aññehi pīlito hoti, niccaṃ bahudukkho hoti. Kāmena icchā nāma na ciraṃ tiṭṭhanti.<sup>10</sup> Padumupattato<sup>11</sup> galita udakaṃ viya hoti khāṇe neva muccati vinassati yevati, asaccabhāvena<sup>12</sup> supinakkupamā kāmā,<sup>13</sup> attano issariyabhāvena araṇṇaṃ dahanāṃ tiṇakkupamā kāmā,<sup>14</sup> aticcaphala-

<sup>1</sup> C<sub>1</sub>C<sub>2</sub> *saggaguṇaṃ*; X *saggaguṇā*, C<sub>1</sub>C<sub>2</sub>YZ [*paṭisaṃyuttaṃ*]

<sup>2</sup> B *Tuṇḍilagahapatiputtassa*

<sup>3</sup> AX then add *saṃkhāresu jigucchiyakātum*

<sup>4</sup> BC<sub>1</sub>C<sub>2</sub>Z [*yuttaṃ*]; emend to *yutto*?

<sup>5</sup> C<sub>2</sub> *vimucchitum*

<sup>6</sup> C<sub>1</sub> *desetum*

<sup>7</sup> ABC<sub>2</sub>Y *kāmesu*

<sup>8</sup> The meaning here is not immediately obvious. I take this clause to mean that *upekkhā* is the best mental state possible in this world, that is, happiness — true happiness — is not possible.

<sup>9</sup> A omits *niccaṃ ḍasito hoti*.

<sup>10</sup> BX *tiṭṭhati*

<sup>11</sup> A *padumapattakona*

<sup>12</sup> A [*accabhāvesu*]

<sup>13</sup> A then adds *tāpana*

<sup>14</sup> A omits *kāmā*

bhāvena<sup>1</sup> sappisirupamā<sup>2</sup> kāmā, pajjalitabhāvena tiṇakkupamā kāmā, tāpanabhāvena<sup>3</sup> aṅgārakāsupamā<sup>4</sup> kāmā, jīvitaharaṇaṭṭhena halāhalavisupamā<sup>5</sup> kāmā, vilīnabhāvena<sup>6</sup> naccalohupamā<sup>7</sup> kāmā, pajjalitabhāvena ayogulupamā<sup>8</sup> kāmā, atekicchabhāvena makkhigāṇa parivāritavaṇupamā<sup>9</sup> kāmā, tathā dukkham eva kevalaṃ.

Duggandhabhāvena<sup>10</sup> pūtiparipuṇṇagaṇḍupamā kāmā, gūtharāsimhi nimuggapuriso viya kāmā, pūtikūṇapesu hatthapavesanapuriso<sup>11</sup> viya kāmā, aṅgārakapallesu<sup>12</sup> aṅgulipakkhittapuriso<sup>13</sup> viya<sup>14</sup> kāmā, evaṃ kāmānissāya<sup>15</sup> imasmiṃ loke<sup>16</sup> yeva ativiyaḥhorataraṃ<sup>17</sup> dukkhaṇ<sup>18</sup> ca mahantaṇ ca vināsaṃ paṭisaṃvedenti.<sup>19</sup> Puna tato<sup>20</sup> idhalokadukkhaṇ<sup>21</sup> ca

<sup>1</sup> Z omits *aticcaphalabhāvena*; XY *aniccaphalabhāvena*

<sup>2</sup> Z omits *sappisirupamā*; the compound can be read as “like a lump (Pali: *sira*) of ghee” or perhaps as “like a stream (borrowing Sanskrit *sirā*) of ghee.”

<sup>3</sup> Y omits *tiṇakkupamā kāmā, tāpanabhāvena*

<sup>4</sup> B omits *aṅgārakāsupamā*

<sup>5</sup> C<sub>1</sub>C<sub>2</sub> *halāhalavisupamā*

<sup>6</sup> B *vinīlabhāvena*

<sup>7</sup> C<sub>2</sub>X *tambalohupamā*. The exact significance of the simile is obscure to me, largely because of the difficulty of *nacca*. Perhaps it should be understood as “like quivering — that is, molten (as is suggested by the variant in C<sub>2</sub>X) — metal.”

<sup>8</sup> AZ [*ayogutthupamā*]

<sup>9</sup> B *parivāritanupamā*; Y *parivāritā*; Z *parivāritam*

<sup>10</sup> A [*duggandho bhāvena*]

<sup>11</sup> X *hattham pavesanapuriso*

<sup>12</sup> ABC<sub>1</sub>XYZ [*aṅgārakapallesu*]

<sup>13</sup> Z [*aṅguliparikkhinā*]; perhaps *parikhīna* was intended?

<sup>14</sup> Y then adds *puna*

<sup>15</sup> BX *kāmānissāya*; A [*kāmānissāya*]

<sup>16</sup> X omits *loke*

<sup>17</sup> Y *ativiyaḥhoram*

<sup>18</sup> C<sub>1</sub> *dukkham ca*

<sup>19</sup> XY *paṭivedenti*; C<sub>2</sub> *paṭisaṃvedenti*

<sup>20</sup> A *tathā*

<sup>21</sup> C<sub>2</sub> *idhaloke dukkhaṇ ca*

paṭivedetvā<sup>1</sup> puna paraloke mahānirayesu uppajjanti. Tasmim yeva mahāniraye tippakharā kaṭukā vedanā paṭivedenti.

Evaṃ Bhagavā kāmesu dosaṃ dassetvā,<sup>2</sup> nikkhamme ānisaṃsaṃ kathetum ārabhi. Bho gahapati gharāvāso nāma bahudukkho bahūpāyāso bahupalibodho bahukicchā<sup>3</sup> bahukaraṇiyo bahucintā bahu icchā. Imasmiṃ<sup>4</sup> yeva gharāvāsesu dukkham eva kevalaṃ, nirayaṃ yeva santikaṃ upanenti,<sup>5</sup> nibbānamaggassa dūrabhāvaṃ karoti. Tasmā gahapati gharāvāso nāma jegucchiyaṃ<sup>6</sup> kātuṃ yuttaṃ,<sup>7</sup> na tattha chandarāgo kātabbo. Alaṃ nanditum alaṃ piyātum alaṃ virajjitum<sup>8</sup> alaṃ vimuccitum. Yo koci puggalo kāmesu ādīnavaṇ ca gharāvāsesu dosaṇ ca disvā puttadarassa<sup>9</sup> rañjanaṃ chaḍḍetvā gehato nikkhamitvā Himavantaṃ pavisitvā<sup>10</sup> brahmacariyaṃ carissati. So puggalo mahantaṃ nibbāna-sukhaṃ<sup>11</sup> paṭilabhissati.

Evaṃ Bhagavā gharāvāsesu<sup>12</sup> dosaṇ ca nikkhamme ānisaṃsaṇ ca dassetvā nibbānassānisaṃsaṃ pakāseto: Bho gahapati nibbāyati etaṃ<sup>13</sup> tasmā nibbānaṃ ti vuccati. Jātijarāvyādhimaraṇadukkhaṃ etesaṃ catunnaṃ dukkhaṃ nibbāpeti<sup>14</sup> nibbānaṃ nāma, rāgadosamohamānaṃ

<sup>1</sup> A [*paṭivedeti vā ca*]

<sup>2</sup> C<sub>1</sub> *desetvā*

<sup>3</sup> A [*bahukicco*]

<sup>4</sup> Emend to *imesu*? or perhaps understand as *imasmiṃ loke*?

<sup>5</sup> Emend to *upaneti*?

<sup>6</sup> X *jegucchikātuṃ*; BC<sub>1</sub>C<sub>2</sub>Z [*jecchiyaṃ*]; emend to *jigucchi-*?

<sup>7</sup> C<sub>1</sub>C<sub>2</sub>Z [*yuttaṃ*]; emend to *yutto*?

<sup>8</sup> X (*virajjitum*)

<sup>9</sup> B then adds *chandaṃ*

<sup>10</sup> A [*paṭisitivā*]

<sup>11</sup> Z *nibbānasukhā*

<sup>12</sup> B *gharāvāse*

<sup>13</sup> BX (*etaṃ nibbānaṃ*)

<sup>14</sup> B *nibbānaṃ peti*; C<sub>2</sub> *nibbānapeti*; C<sub>1</sub> (*nibbāpeti*)

natthi<sup>1</sup> atthi etesaṃ pañcannaṃ<sup>2</sup> dosānaṃ nibbānapetīti nibbānaṃ nāma<sup>3</sup> ti uccati.<sup>4</sup> Tasmim<sup>5</sup> nibbāne ajātiṃ ajaraṃ abyadhim<sup>6</sup> amaraṃ<sup>7</sup> nibbhayaṃ<sup>8</sup> na upaddavaṃ.<sup>9</sup>

Sattappavaraṃ<sup>10</sup> ramaṇīyataṇaṇ<sup>11</sup> ca nibbānamahānagaraṃ sapākāraṃ sadvāraṃ sātṭālakam saparikkhittam savīthi saantarāpanaṃ sakappaṃ sapāsādaṃ<sup>12</sup> satambhaṃ sasayanaṃ sapallaṅkaṃ<sup>13</sup> sadīpa-pajjalitaṃ<sup>14</sup> samālāgandhavilepanaṃ sapokkharāṇīyaṃ sajalaparipunṇaṃ savālukaṃ<sup>15</sup> tasmim yeva<sup>16</sup> pokkharāṇīye<sup>17</sup> sapadumuppalakumuda-puṇḍarikaṃ<sup>18</sup> sabhamaraṃ sauyyānaṃ<sup>19</sup> sahaṃsacakkavākāṃ<sup>20</sup> satalākaṃ

<sup>1</sup> C<sub>2</sub> *rāgadosamohamānanatthi*; emend *natthi* to *diṭṭhi* ? or take *natthi* as referring to the view of nihilism, which is generally rejected as a wrong view.

<sup>2</sup> Emend to *pañcānaṃ* ?

<sup>3</sup> X adds *sokadukkhaparidevadomanassa upāyāsādī hi atthi etesā* (emend to *etesaṃ* ?) *dukkhānaṃ nibbānaṃ peti nibbānaṃ nāma*

<sup>4</sup> A *vuccati*

<sup>5</sup> B adds *yeva*

<sup>6</sup> BYZ [*ovyādhiṃ*]; C<sub>1</sub> [*auvyādhiṃ*]

<sup>7</sup> C<sub>2</sub> *amaraṇaṃ*; A [*amāṇaṃ*]

<sup>8</sup> ABC<sub>1</sub>Z [*nibbhayā*]

<sup>9</sup> B omits *na upaddavaṃ*; emend to *anupaddavaṃ* ?

<sup>10</sup> B (*sattappaddavaraṃ*)

<sup>11</sup> Perhaps *ramaṇīyatāṇaṇ* *ca* is intended ?; AC<sub>1</sub>C<sub>2</sub>XY *ramaṇīyanaṃ*

<sup>12</sup> C<sub>1</sub>C<sub>2</sub>Z [*sapāsādhāṃ*]

<sup>13</sup> A [*sapallakam*]

<sup>14</sup> AXY *sadīpajjalitaṃ*

<sup>15</sup> BC<sub>2</sub>Z *savāṭṭhukam*

<sup>16</sup> C<sub>2</sub> *ye*; X (*ye so*)

<sup>17</sup> X (*pokkharāṇī*)

<sup>18</sup> BC<sub>1</sub>C<sub>2</sub> (*°upphala-*); AB [*°kumudu-*]

<sup>19</sup> A [*uyyāyanaṃ*]; C<sub>2</sub> (*uyyāṇaṃ*)

<sup>20</sup> B *hamsacakkavālāṃ*

jīvaṃjīvakasaṃghā naccāhakokilasuvapotakā<sup>1</sup> madhurakoṇicādi sakuna-gaṇehi<sup>2</sup> sevitam, evaṃ<sup>3</sup> nibbānamahānagarassa<sup>4</sup> sampattiyo honti.<sup>5</sup>

Tathā nibbānamahānagare<sup>6</sup> kiṃ tam pākāraṃ ? Khantipāraṃ pākārasadisam. Kiṃ tam sadvāraṃ ? Dānapāraṃ dvārasadisam.<sup>7</sup> Kiṃ tam saātṭālakam ? Samādhi atṭālasadisam. Kiṃ tam saparikkhittam ? Mettāpāraṃ<sup>8</sup> parikkhittapākārāsadisam.<sup>9</sup> Kiṃ tam savīthi ? Catuvīsatisamantapadhānaṃ. Kiṃ tam saantarāpanaṃ ? Sattatiṃsabodhipakkhiyaṃ antarāpanasadisam.<sup>10</sup> Kiṃ tam sapāsādaṃ ?<sup>11</sup> Dasapāraṃ pāsādasadisam. Kiṃ tam satambhaṃ ? Abhidhammasattappakaraṇatambhasadisam.<sup>12</sup> Kiṃ tam sayanaṃ ? Nekkhammapāraṃ sayanasadisam. Kiṃ tam pallaṅkaṃ ? Vimuttiñāṇapallaṅkasadisam.<sup>13</sup> Kiṃ tam sapadīpa-pajjalitaṃ ?<sup>14</sup> Nānapadīpajjalitasadisam.<sup>15</sup> Kiṃ tam mālāgandhavilepanaṃ ? Saccapāraṃ mālāgandhavilepanasadisam. Kiṃ tam sapokkharāṇīyaṃ ?<sup>16</sup> Bhāvanā pokkharāṇīsadisam. Kiṃ tam sajalaparipunṇaṃ ? Kāruṇā sītalajalaparipunṇasadisam.<sup>17</sup> Kiṃ tam

<sup>1</sup> BC<sub>1</sub> *naccākokilasuvapotakā*

<sup>2</sup> A [*sakunagahane vīnaṃ hī*]

<sup>3</sup> C<sub>2</sub> (*ekaṃ*)

<sup>4</sup> C<sub>1</sub>C<sub>2</sub> *nibbānassa mahānagarassa*

<sup>5</sup> Y (*hoti*)

<sup>6</sup> B *nibbānaṃ mahānagare*

<sup>7</sup> AZC<sub>1</sub>C<sub>2</sub>XY *dānapāraṃ dvāraṃ sadisaṃ*

<sup>8</sup> C<sub>2</sub> *mettāya pāraṃ*; I suspect that this variant is an instance of contamination by a *pada ānūya*.

<sup>9</sup> Z *parikkhittam pākārasadisam*; BC<sub>1</sub>C<sub>2</sub>XY *parikkhittam sadisaṃ*

<sup>10</sup> B *antarāpanaṃ sadisaṃ*

<sup>11</sup> BZ omit *sa*

<sup>12</sup> Emend to *Abhidhammasattappakaraṇaṃ tambhasadisam* ?

<sup>13</sup> C<sub>2</sub> *vimuttiñāṇaṃ pallaṅkaṃ sadisaṃ*; emend to *Vimuttiñāṇaṃ pallaṅkasadisam* ?

<sup>14</sup> B *sampadīpajjalitaṃ*

<sup>15</sup> Emend to *Nānaṃ padīpajjalitasadisam* ?

<sup>16</sup> AC<sub>2</sub> [*pokkharāṇīyā*]

<sup>17</sup> AB *kāruṇāsītalajalaparipunṇaṃ sadisaṃ*



sapadumuppalakumudapūṇḍarīkaṃ ?<sup>1</sup> Sīlaṃ.<sup>2</sup> Kiṃ taṃ sabhamaraṃ ? Aggasāvakam<sup>3</sup> bhamaragaṇasadisam. Kiṃ taṃ<sup>4</sup> uyyānam ? Viriyam<sup>5</sup> uyyānasadisam. Kiṃ taṃ haṃsacakkavākam ?<sup>6</sup> Jātikilesamalavijahitaṃ arahantaṃ haṃsacakkavākadijagaṇasadisam.<sup>7</sup> Kiṃ taṃ jīvaṃjīvakādisakuṇagaṇehi sevitaṃ ? Nibbānataḷākasadisam.<sup>8</sup> Tasmim yeva nibbānagare sattappakaraṇehi saṃvitthārāvā<sup>9</sup> hoti ti.

Saccam ekantasukkham eva hoti. Tādisam saggasukkham<sup>10</sup> akatapūṇḍehi na laddham. Kiṃ aṅga pana tathā nibbānanagaraṃ gantum vā pāpunitum vā pavisitum na sakkā<sup>11</sup> laddhum. Yena kenaci janā dānena pi yadā puṇṇakammesu pi ratā, te pi janā niyatam eva nibbānamahānagaraṃ gantum vā pāpunitum vā pavisitum vā passitum vā labhissanti. Atha Satthā nibbānamahānagaraṃ vaṇṇento āha:

Santaṃ paṇitaṃ amalaṃ sivaṃ abhayaṃ maccutam<sup>12</sup>  
Ajaraṃ amataṃ khemaṃ<sup>13</sup> nibbānam nāma īdisan ti

<sup>1</sup> B *padumuppalakumudapūṇḍarīkaṃ*

<sup>2</sup> BC<sub>2</sub> omit *sīlaṃ*; A then adds [*padumuppalakumudapūṇḍ sadisaṃ*], obviously a copyist's error, but one which suggests that the usual pattern in the simile was expected here too.

<sup>3</sup> A *agge sāvakam*; B *aggasāvakā*

<sup>4</sup> A then adds *sa*

<sup>5</sup> AC<sub>2</sub> *virīya*

<sup>6</sup> B (*haṃsacakkavālākam*)

<sup>7</sup> BC<sub>1</sub> omit *arahantaṃ haṃsacakkavākadijagaṇasadisam*

<sup>8</sup> Emend to *nibbānam taḷākasadisam* ?

<sup>9</sup> Read as *saṃvitthārā vā* ?; or emend to *saṃvitthārāvā* ?

<sup>10</sup> X *saggamukham*

<sup>11</sup> A [*sakko*]

<sup>12</sup> Emend to *maccutaram* ?; or, to keep metre, to *madhuram* ?

<sup>13</sup> All manuscripts then add [*evaṃ Bhagavā*]

Evaṃ Bhagavā anekaguṇasaṃyuttaṃ<sup>1</sup> dhammadesanaṃ Tuṇḍilagahapatikassa desesi. Gahapatiko pi ime acchariyabbhutaṃ<sup>2</sup> dhammadesanaṃ sutvā Irandatī nāma bhariyāya<sup>3</sup> saddhiṃ dhammarasaṃ pivitvā pītivegena ubho pi jayampatikā arahattaṃ pāpuniṃsu. Aññe pi janā bahusotāpattiphalādini pāpuniṃsu.

Tuṇḍilovādasuttaṃ.<sup>4</sup>

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<sup>1</sup> BZ [*anekaguṇasaṃyuttaṃ*]

<sup>2</sup> A *acchariyabhutaṃ*; C<sub>2</sub> *acchariyaṃ abbhutaṃ*; Y *acchariya abbhutaṃ*

<sup>3</sup> A [*bharyā*]; Z [*bharyyā*]

<sup>4</sup> X adds *niṭṭhitam*; A adds a scribe's colophon: *ito cutoham vara jambudīpe mālaye* (emend to *Himālaye* ?) *hemamayampi kūte, kappāyuko devapatīca hutvā meteyyanāthassa sunomi dhammam*; B lapses into Sinhala in its ending: *Siddhir astu, subham astu, arogyam astu. Tuṇḍilovādasuttaṃ niṭṭhitam. Sadhusadhubuduvemivā.*